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Sir Theagaraya College

SWEETNESS AND LIGHT

BULLETIN

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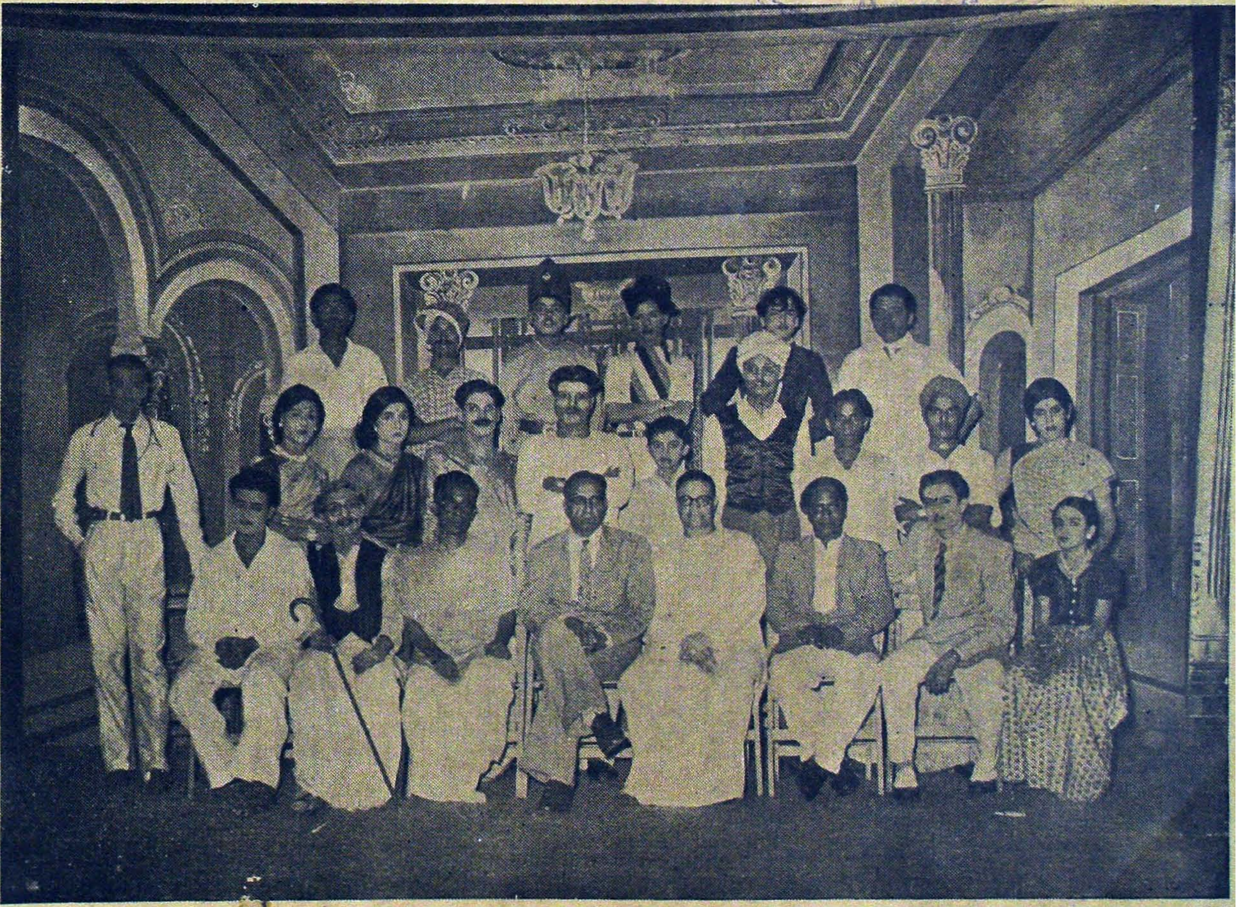

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Sir Theagaraya College

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The Pre-University Class

The Madras University authorities propose to abolish the present intermediate course of two years, and instead introduce the one year Pre-University course in 1956 in all affiliated and constituent colleges. While we wholeheartedly welcome this new reform, for it paves the way for a well-integrated and compact degree course of three years, we would like to place a few suggestions before the authorities for their serious consideration. The abolition of the Intermediate course would result immediately in a considerable loss of fee income. No doubt this would be made good in course of time with accession of strength in the degree courses, but the interregnum would present difficulties to managements of aided institutions. Of course the University authorities have given assurances of financial help forthcoming from the Central Government. We do not know to what extent the Central Government with the best of intentions will help private colleges. So far as the State Governments are concerned we cannot look forward, in their present circumstances, to any financial subsidies, for they would be utilising their resources in the furtherance of elementary and secondary education. In view of the inevitable fall in revenue, we would request the University authorities to make the Pre-University class as large as possible, so that its strength would be almost equal to the strength of the junior and senior intermediate classes put together. Existing accommodation will suffice to meet the needs of this one year course, and also the present staff could be deployed for the teaching of the various subjects under the new scheme. If the Pre-University class happens to be, say, half the size of the present intermediate class, junior and senior put together, retrenchment of teaching personnel would become a necessity. To avoid this calamity and also the possibility of a fall in fee-income, the University authorities may be pleased to make the Pre-University class a viable unit. They may even approve of private managements enhancing their tuition-fees to maintain their status quo.

Consequent on the abolition of the intermediate course, second grade colleges functioning under the wing of the University may have to close down. This is rather a depressing prospect. For second-grade colleges have played a very useful part in building up the lives of many young men and women in the state, who have taken to professional careers and made good in life. Secondly, the University itself can be proud of these second-grade colleges for promoting under-graduate study, and for imparting the best character-training to adoloscent young men and women according to the genius of their culture and home-made traditions.

So considering the distinguished record of these second-grade colleges, the University authorities may unhesitatingly permit them to run the pre-professional courses contemplated under the new scheme, or failing that help them to upgrade themselves as degree colleges, providing them the necessary facilities. Similarly, existing degree colleges which are running only courses in humanities may be permitted to get themselves affiliated in science courses as well, for they could effectively put to use all their intermediate laboratries and also give full employment to the science staff. In all these cases, the University may have to amend or modify their statutes relating to affiliation, to achieve the object in view.

In conclusion, it is worth while on the part of the University authorities to consider the advantages that would flow from making the Pre-University course a permanent feature of University education. The reformers have recommended that ultimately the Pre-University course should get merged in the Higher Secondary course and that during the period of transition the University has got to run it in colleges. Provision is also being made for the Higher Secondary course to be started at once in schools. So there will be duality of instruction and administration, so far as this extended school course is concerned, which will certainly militate against academic efficiency and scholarship.

What we would suggest is that the High Schools may run the Higher Secondary course under the multi-purpose school scheme, and students passing the Higher Secondary examination may opt for professional courses. Such of those who desire to take up Arts and Science courses may be admitted to the Pre-University course. It cannot be gainsaid that the Pre-University class any day will be superior to the corresponding Higher Secondary class in the school. The mental climate provided by the University is much more invigorating and edifying than that in the schools. Apart from cultivating the taste

and aptitude of the student for University culture and learning, the Pre-University course would effect the transition from school to college smoothly and successfully.

So we would request the University authorities to ponder over these various aspects of the problem of educational reconstruction, which they are attempting to solve in a meritorious and statesman-like manner, and we hope and trust by their vision and courage they will hammer out a scheme of higher education, that will serve the best interests of renascent India.

WAR AND WORDS

by

M. K. S.

The last two wars in Europe while they wiped out vast masses of humanity nevertheless served to enrich the vocabularies of nations. Not that wars are welcome on this score. But the fact remains that new words and idioms were coined under the impact of war at an incredibly fast rate and in a bewildering variety of ways. Perhaps the second world war, having been fought on a global scale, was responsible for introducing terminology fashioned in every new theatre of operatian to suit immediate needs and exigencies. The English language, flexible and hospitable as it is admitted freely the new creations and is therefore all the richer for it. And especially with a great writer and speaker of English like Sir Winston Churchill presiding over the destinies of England during the last war, English phrases and idioms took on richer meanings and acquired very colourful associations. They have now become part of the English literary heritage.

It would be difficult to compile here a list of all the words and phrases that have now become part of the English vocabulary. It would suffice for our purpose to point out some interesting examples. During the last war the air-arm was developed to its highest pitch of efficiency and ruthlessness. And correspondingly defence strategy against this destructive agency was developed with no less thoroughness and effectiveness. For example the hierarchy of officers in the Royal Air Force is patterned after that in the navy or army. So new titles have got into currency like *Air-Marshall, Squadron leader, Wing Commander, Flight Lieutenant* and the rest. The names of fighter and bomber. aeroplanes like *Hurricanes, Mosquitoes, Spitfires, Thunderbolts* have become words of common parlance. The air-arm is now an auxiliary of the navy and consequently a new type of battle ship called the *air-craft carrier* has come into existence. The *ack-ack* guns (anti-aircraft guns) have come in the wake of the bombers. A new system of urban defence against aerial bombing was also organised for the first time during the last war called the *A. R. P.* The A. R. P. services and wardens, the *dug outs, black outs and the brown outs, the baffle walls* and several more new words and phrases sprang to life. The different types of bombs, against which the A.R.P. took special precautions like the *High Explosive bomb*, the *time bomb, the incendiary bomb*, the *Molotov bread basket* and bombs of *nuisance value* got into the vocabulary. Land defences like the *Maginot Line, the Siegfried Line*, the *Panzer Corps* also become fashionable. War espionage was reorganized because of *infiltration, quislings* and *fifth columnists*. At sea *magnetic mines* appeared, and a new kind of protection against submarines, namely, the *depth charges* were used. Above all, to detect the approach of enemy planes, ships and submarines, *radar* was invented. To sum up, the last war was very peculiar in the sense it made no distinction between soldiers and civilians, *military* and *non-military targets*. And therefore it was called a *total war*. Thus a whole army of new words invaded the English language, and have secured for themselves a permanent place in the national vocabulary much to the enrichment of the language.

AT HOME AND ABROAD

by

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ALL IS WELL THAT ENDS WELL

In our previous issue, under the caption, 'Pondicherry post-script', we commented on the intransigent policy of France in Pondicherry and Karaikal and expressed the hope that Mr. Mendes France, the Premier of France, would rise to the heights of statesmanship in handling her colonial problem. We are happy that our hope has been realised. On November 1, 1954, representatives of India and France signed in Pondicherry the historic document transferring the French settlements to India. Let us go back through the corridor of time and find out how it all arose.

In the wake of the epoch-making geographical discoveries at the turn of the 15 th: Century, European powers, principally the Portuguese, the Dutch, the English and the French, came sprawling all over Asia. In 1642 Cardinal Richelieu founded the Company of the East which concerned itself mainly with the colonisation of Madagascar. The period of great colonial expansion was inaugurated when Colbert, the famous minister of Louis XIV, launched in 1664 the two companies of the East and West Indies. In 1668 the East India Company obtained privileges of trade at Surat and Masulipatam. In 1674 Francois Martin founded the new settlement of Pondicherry on the site bought from Sher Khan Lodi, the Viceroy of Bijapur. Round about 1740 the French had, besides factories, Pondicherry in the Carnatic Chandernagore on the Hugli and Mahe on the West Coast. In the bid for power that followed in the shape of the Carnatic wars, the English got the better of the French. France, however, continued as a colonial power in India. At the end of the Second world war it looked as if European imperialism would retreat gracefully from its territories in Asia. England, the greatest Anglo-Saxon race, responded, most magnificently, to the clarion call of the Time-Spirit and, in a supreme sacrificial spirit, relinquished her mighty Indian Empire in August 47. But France hugged her colonies to her bosom. For seven years the people of the French settlements had kept up their agitation for reunion with India. The thrilling episodes which punctuated their heroic resistance to the French rule formed, as it were, footnotes to India's epic struggle for freedom. In spite of many provocations, the Nehru Govt. set their face against seeking a solution by force, although justice was on their side. The peaceful and democratic solution to this problem is a unique demonstration of the efficacy of the Gandhian technique to which our Prime Minister stands pledged and of which he is such a consummate practitioner.

By his courageous intervention, Mr. Mendes France, who may be regarded as the Mountbatten of France, has succeeded in writing a bright page in French history. The finger of of scorn cannot be pointed at France now. She stands, as ever before, as the standard-bearer of Liberty, Equality and Fraternity. India, by her forbearance, and France, by her fairness, have made a significant contribution to the cause of global peace.

Vive le France ; Bharat zindabad.

HANDS OFF GOA

As we compare the behaviour of France in India with that of Portugal, we cannot help exclaiming : Look at this picture and that.

When Vasco Da Gama landed at Calicut on May 20, 1498, a new page of history was unfolded. First among the European nations to take advantage of the new sea route to India was Portugal, which, jutting into the

Atlantic Ocean, had bred a sturdy race of seamen, attuned to the perils of maritime life. It opened the way to the Portuguese trade with India. Flag followed trade. Albuquerque laid the foundations of the Portuguese empire in India which consisted of Goa, Diu, Daman and Salsette. Goa became its capital in 1530. For more than a century the Portuguese held "the gorgeous East in fee" and then fell on evil days. The destruction of the Hindu Kingdom of Vijayanagar, their ally, in 1565, the absorption of Portugal by Spain in 1580, and the formidable rivalry of the Dutch traders led to the decline and fall of the Portuguese power in India.

Though those territorics were geographically part and parcel of India, they continued under alien rule for centuries. Portugal threw off the Spanish yoke in 1640 and recovered possession of her overseas colonies where she continued her unblest regime, unaffected by the liberal forces released from time to time. While the other imperial powers have shed and are shedding their colonies in Asia. and Africa, Portugal, like the Old Man of the Sea, sits squarely on her Indian settlements. Not only that. She defines her rights as a colonial power in the strident terms of the exploded European imperialism. The tidal waves of nationalism are carrying, in their awe-inspiring swell and sweep, the jetsam and flotsam of decaying and decayed colonial patterns. But Portugal's Prime Minister, Dr. Salazar, is trying to stem them even as Dame Partington tried to prevent the waves of the ocean with a mop, When Louis XVI, the ill-fated king of France, heard the news of the fall of the Bastille, he said. "This is a great revolt". "No, Sir," replied Duc de Liancourt," It is a great revolution". Similarly the poor Doctor is unable to distinguish between a revolt and a revolution. His utterances are most amusing. He invokes a 17th Century treaty with England and calls upon her to help Portugal in defending her settlements in India. This appeal comes with ill-grace from the Prime Minister of the country which looked on with unconcern on England, her ally, striving heroically to save the heritage of freedom form the savagery of the Kaiser and the truculence of Herr Hitler. Treaties apart, it would be apparent to the meanest political intelligence how antedeluvian and antiquated his political attitude is. As in the case of France, so in the case of Portugal Prime Minister Nehru is displaying commendable patience and forbearanee. He states a few home-truths and allows the matter to rest at that, in the hope that wiser counsels would prevail. "Hands off Goa" is our friendly warning to Portugal's Rip Van Winkle. Let him recollect, if he can, that the stage of history is strewn with the wrecks of those who learnt nothing and unlearnt nothing.

BITER BIT

Communism is an intolerant and jealous creed, productive of hatred, strife and persecution. For some time past there has been an anti-communist campaign in the U.S.A., for the Americans have always been jealous of their proud heritage of liberty. Unfortunately, however, the crusade against communism has degenerated into a veritable witch-hunt. Senator MacCarthy has been the high-priest of the new hysterical creed. In the name of defending America against communism, the Senator has played the part of a German *gauleiter* or a Russian *commissar*. To halt commiunism he has adopted communist tactics. He is octopus-like, spreading the tentacles over the gamut of American life. The land of liberty is in danger of becoming the land of inquisitors and victimisers. Artistes, administrators, generals and scientists who have incurred the displeasure of this political pontiff for holding opinions contrary to his have been labelled as communists and deprived of their offices. Mac Carthyism which is un-American and undemocratic has done not a little damage to the ways of life fostered by the band of brave people descended from the indomitable Pilgrim Fathers who had defied the terrors of land and sea in their quest for freedom.

We felt greatly relieved when we read, a few days ago, the proceedings initiated in

the Senate to censure MacCarthy. Biter bit. The boomerang has come back to him. History tells us that no tyrant has ever had a long innings. The religious inquisitor and the political tyrant have kissed the dust. Mac carthy will go their way. We hate all persecution, be it religious or political. Liberty is the bed-rock of democracy. To destroy the former is to destroy the latter. We are glad that MacCarthyism which was a direct challenge to the democratic way of life has been laid low.

PfLGRIM OF PEACE

On November 14, 1954, we celebrated the birthday af our great Prime Minister, Shri Jawaharlal Nehru. He was 65 years young on that day. A birthday is an occasion for retrospect.

The son of the lion-hearted patriot, Motilalji, he combines in himself the gifts of the dynamic Occident with the graces of the sober Orient. On his return from Cambridge, he came under the magic spell of Mahatmaji and lustily responded to his trumpet-call. From the regal splendour of the 'Anand Bhavan' to the forbidding ordeals of the prison-cell it was a far cry. His entry into the national struggle marked the beginning of one of the most illustrious and purposive political careers of modern times. Every year that passed added to his stature. Next only to Gandhiji, he became the spearhead of our national resistance. Twice he was called upon to wear the crown of Congress presidentship, the highest honour in the gift of subject India. If Mahatmaji transformed the Congress from a quasi-aristocratic body into a full-blooded popular movement, Nehruji injected into its political ideology a throbbing socialistic programme. Their combined impact on the Congress made it a rallying-centre of all the patriotic and progressive forces in the land. When the hour of our liberation struck, Mahatmaji, the Father of the Nation, beckoned Nehruji, the Idol of the Nation, to high office. He has been at the helm of affairs ever since A great country has been blessed with the services of a great Prime Minister.

Brilliant has been the leadership of our Prime Minister; and no aspect of it has been so brilliant as his conduct of foreign policy. In the brief spell of seven years he has made India a force to reckon with in the councils of the world. Before we analyse his foreign policy we may attempt a comparative study of the foreign policies associated with a few noted personalities, ancient and modern. Their foreign policies ranged from sheer vandalism to enlightened self-interest and unmixed altruism. Cato, the Roman statesman, was such an avowed enemy of Carthage, Rome's formidable rival, that he concluded all his speeches in the Senate with the vindictive statement, *Delenda est Carthago*, (Carthage must be destroyed), Cardinal Wolsey was the author of the concept of 'balance of power,' which was power politics, pure and simple. Cavour made no bones about the means that he adopted and the allianees that he formed; all that he wanted was the unification of the Italian people under one Italian ruler. To Lord Palmerston there were neither everlasting friendships nor everlasting enmities but there were only everlasting interests. He was too fond of the expediency to pursue the right. Bismarck, the Iron Chancellor, thundered forth that the great problems of his time should be settled by blood and iron and not by speeches and resolutions. Gladstone aspired to be a Christian statesman. The high-lights of his foreign policy were championship of oppressed nationalities and opposition to the use of force. Woodrow Wilson geared America's foreign policy to the ideals of "a war to end war" and "making the world safe for democracy."

Now to Prime Minister Nehru's foreign policy. Neither a jingoist nor an imperialist, he stands for democracy at home and peace abroad. He whole-heartedly subscribes to the Gandhian principle that the means adopted should be as noble as the ends aimed at. He is an uncompromising opponent of all exploita-

tion, political and economic. He has no faith in short-cuts and sabre-rattling and is keenly alive to the fact that centuries—old discord and tension cannot be worked off overnight. He would go to the ends of tbe earth to eliminate tensions, promote harmony and enlarge the area of peace. Indeed, he is a political Sir Galahad, his Holy Grail being universal peace.

Early in his career as the Prime Minister of India he convened the Asian conference with the object of bringing about a greater feeling of solidarity among the awakened peoples of Asia. He placed his good offices at the disposal of Indonesia in securing liberation from the Dutch yoke. To demonstrate his faith in peaceful settlement of all disputes he referred the Kashmir case to the United Nations. The role of a peace-maker that he played in Korea and is playing in Indo-China is a feather in his cap. He has shown remarkable patience and forbearance in tackling the problems arising between India on the one hand and Ceylon, France and Portugal on the other, for he fervently believes that, closely inter-linked as the world is, any precipitate move in any part of it will eadanger the cause of global peace. If delay is dangerous, haste is equally so, for, as Tennyson rightly said, raw haste is half-sister of delay. Like Gandhiji, Nehruji had suffered most at the hands of the British imperialists, and yet so singularly free was he from all bitterness that he enthusiastically voted in favour of Republican India continuing as a member of the Commonuurealth of Nations, presided over by the British sovereign. The magnanimity of his attitude—according to a message flashed then—moved the great Winston Churchill to tears. The five principles of "peaceful co-existence" which he recently enunciated would rank among the great blue—prints of world peace like Wilson's Fourteen Points' and Franklin Roosevelt's "Four Freedoms". Through his stentorian utterances we hear the ageless voice of India. The human race is faced today with a terrible dilemma—To be or not to be. A huge interrogation mark hovers menacingly over the world. Our Prime Minister is heroically striving to convert the interrogation mark into an exclamatiou mark. He is the hero of the hour. May this pilgrim of peace have several happy returns of his birthday, so that the great dream of his life and the deep yearning of humanity, viz., peace on earth and good will among men, may become a *fait accompli*.

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Special Article:

THE ART OF WAR

by

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War is brutal and indefensible. Yet it has been practised from age-long times, and human ingenuity has been expended in devising missiles and machines of war to exterminate enemies. In the earliest accounts of fighting, myth largely enters into the description. Tne most common weapon of the earliest times is the bow, and lavish praise is bestowed on skill in archery. In our Puranas and epics we gather that Arjuna covered the whole sky with a cloud of arrows as he advanced. He won Draupadi in a contest where the suitors were obliged to hit a revolving target, looking only at its reflection in water. Rama was alone in wielding the bow of Siva and won Sita. He proved to the doubting Sugriva his mastery of the bow by piercing seven trees with one arrow. The spear was another common weapon. Warriors like Karna and Indrajit were skilled in the use of this weapon. It was the favourite weapon of Kartikeya when battling with the Asura Surapadma. Swordmanship was assiduously practised and a maxim laid down " While the bow is to be used in a region covered with trees and bushes, the sword and the shield are the weapons to be used in plains devoid of vegetation". The mace was the weapon with which Bhima destroyed his enemies like Dhuryodana. Where weapons failed there was always resort to the use of physical strength. Bhima pulverised Kichaka in a terrible wrestling duel.

These are all, inspite of sundry variations, weapons familiar to us. Turning now to certain strange weapons alleged to have been used against foes, Vishnu had a peculiar discus—Chakra-which he hnrled against his foes. The "Chakra" would pursue the doomed person and cut off his head. There was no escaping from it, wherever he fled unless Vishnu himself recalled it. The discus does not seem to have been employed in other wars. The trident Sula) of Siva was an equally formidable weapon, and equally unfamilar in the ordinary wars of human beings. Balarama employed the plough to destroy his enemies, and this must also be censidered to be a peculiar use of an implement of peaceful eultivation.

In the deseriptions of Puranic battles, we hear of peculiar missiles called 'Astras'. These were of varied kinds, and employed on differest occasions, some missiles being used to put out of action certain others. Thus, the Agni Astra—missile ejceting fierec flames-- is countered by the Varuna Astra—the awful missile which pours out deluges of water. The Naga Astra, the awful missile which scatters myriads of venomous snakes is answered by the Garuda Astra which causes the appearance of kites to swallow up these serpents. Then, there are missiles which the warrior takes out of the quiver and to which he addresses certain words of magic beforehurling them. The missile travels to its aim, and after finishing its work, returns back to the quiver of its master. There were missiles like the Narayana Astra and Pasupata Astra which could not be countered by any other missile.

Attempts have been made to explain some of these missiles in the terms of modern weapons with the object of proving that our ancestors anticipateed the use of some of the modern destructive implements of war. These

attempts are hardly more successful than the attempts to see in the Pushpaka Vimana the modern aeroplane. It is better to treat the accounts of these peculiar weapons and missiles as the product of imagination of an earlier uncritical age. We have similar examples in the folklore of the other nations of the world. The Scandinavian god, Thor, possessed a magic hammer which, after being hurled against his foes, returned to him, having done its work. King Arthur had a magic sword "Excalibur". Zeus of Greek mythology wielded thunderbolts. Such instances are too numerous to mention. These mythic details appear in their proper setting in the accounts of these imaginative fights when a warrior, worsted in ordinary fighting, often ascended to the clouds like Indrajit to wage a war of magical spells, or where a warrior like Bhima fighting with Hidimbasura never shrank from pulling off trees from their roots or tearing off hills to hurl them against his foe.

Turning from fiction to fact, infantry was the principal element in the Greek army till the time of Philip of Macedon, just as in the Roman army till the time of Hannibal. The use of sulphur gas by the Greeks against the Romans provides the earliest example of gas warfare. After the dominance of the feudal cavalry in the middle ages, the infantry again became important after the Hundred Years War. The days of the mail-clad knight armed with his lance and battle-axe were over. The musket came into use in the 16th century. The rifle, already invented by the end of the 15th century, came into use in war only by the end of the 17th century. The battle of Pavia marks the first instance of artillery dominating the fight. But, even in the 16th century, there were armies having not only cannon and muskets, but also armour and weapons like spears, pikes, swords and arrows. Archery continued to be encouraged as a national game.

In the 17th century appeared cartridges. These contained the exact quantity of powder and ball. Loading was thus made more rapid. The heavy bags of bullets and bandoliers of powder which till now burdened the soldier now disappeared. The pikeman, employed till now to protect the gunners while they were loading, now ceased to exist. Till now. the infantry had to include pikemen alongwith musketeers. In the Thirty Year's War, Gustavus Adolphus discarded the usual heavily armoured cavalry and depended on light infantry. Professional mercenary armies appeared which included all foreign nationalaties who were intent only on plunder. Unless engaged in battle or siege, they marched to and fro, devastating areas through which they passed.

In the 18th century, Frederick made great use of musketeers. By now, the flintlock and bayonet superseded the old matchlock. In the 18th century, warfare involved lengthy manoeuvrves and long sieges. Napoleon perfected the art of war then known. His tactics were to withdraw one wing so as to tempt the enemy to prolong the line on that side. Then Napoleon would sever the enemy's line in the centre. He set the fashion in war in the 19th century. But, even then warfare was often crude. The strategy of the allies against Russia in the Crimean war was incompetent. No precautions were taken against the terrible Russian winter. Vegetables rotted in ships because none was ordered to unload them. Large quantities of men's boots arrived, but all were for the left foot only. There were great coats ready, but these were not distributed and many died of cold. Lord Raglan (whose last service was at Waterloo) aften referred to the enemy as " the French ". But, the Napoleonic tradition was expounded by Clausuiitz. War must be brought to a decisive and rapid end by using all national resources, including conscription. The army must always retain the initiative by secret preparations, surprise tactics and sudden blows. War began to be more scientifically studied.

The flintlock loaded at the muzzle still presented difficulties, as it still needed a spark to ignite the powder. It was only in the 19th century that the percussion—cap fired on a

nipple appeared. The flintlock was superseded by the Mimmie Rifle charged with a cartridge and fired by a percussion—cap. This was later supplanted by the breech loader. Later appeared the rapid fire repeating rifle. New explosives of more terrible power than gunpowder were also discovered.

The First World War* showed what was coming. The German big guns fired high explosives and destroyed steel and concrete forts as those of Liege and Namur which proved that such fortresses were only death traps in the future. The grey uniforms of Germany, the blue ones of France, the khaki ones of England, the yellow ones of Austria and the green ones of Russia mingled in a war of attrition. As there was continuous bombardment, all forms of artillery were multiplied. The British inventions of the Tank (mobile steel fort) and the 15 inch mortar which hurled big shells were first used in the battle of the Somme which forced the Germans to retreat a few miles. The battle of Falkland Islands proved, as in Russo-Japanese War, that superiority and rapidity in gunfire under modern conditions meant not only defeat but utter annihilation of the weaker side. The war was a war of the people. But, in spite of mechanised war, the infantry retained its importance eg in hand-to-hand conflicts. Man Power continued to be a cardinal factor.* In such conflicts, trench mortars and hand grenades (carried by hand) played an important part, as also automatic pistols which displaced the rifle and the bayonet in close fight. Even before the war, aerial navigation had progressed. Count Zeppelin invented in 1900 airships capable of long ranges. These huge dirigible baloons, however, became good targets in war and had to be replaced by aircraft of a different kind which not only could fly at great speed but could be fitted for fighting. The French took the lead in this. But, before the end of the War, Britain led in the number and variety of its aircraft. The R. A. F. attacked the Kiel Canal and the Friedrichshafen Zeppelin base.

Another terrible development was the extensive use of submarines to sink vessels. The submarine could submerge itself, obtaining air through tubes and could see movements on the surface through a periscope. It destroyed ships by torpeodoes and by scattering mines.

One lesson of the war was to discredit the Napoleonic tradition of the superiority of the offensive. Writers of Liddell Hart School argued about the superiority of defence and predicted the inability of either side to win in a modern war. Under this defence-complex fostered by General Gamelin, the French built up the elaborate frontier defences called the Maginot line. Machine gun outposts bristling with barbed wire entanglements mines and booby traps guarded every river crossing and mountain post. Behind these was the main defence zone, stretching in successive zig-zag lines inter-connected and laced together and strengthened by under ground fortifications. The Germans created the Siegfried Line from the Dutch frontier to the Swiss. The Alps in the south stretching as far as Central Bavaria, the Vosges, the Jura and the Ardennes on the west, the Baltic and the North Seas on the north served as natural defences. But there were weak spots. In the past, Northmen had raided West Germany through the estuary of the Rhine. Napoleon had reached the Rhine, scaling the hilly Moselle valley. Gustavus A dolphus came from the Baltic and the Magyars attacked through Czechoslovakia. The French Line was also weak as it was incomplete on the Belgian side. The construction of these lines marks the rejection of the 1914 theory of "attack at all costs". It was mistaken as it led to a false sense of security. France did not realise the importance of tanks and aircraft, neglected mechanisation and even failed to keep pace with German rearmament. *(To be continued)*

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* Zacharoff "This is War" (1940) surveys the principles, weapons and technique of Total War from this war to Italy's conquest of Abyssinia.

* The mule still had its use in muddy area sduring rains when mechanised transport was difficult.

THE PLACE OF RELIGION IN LIFE

by

M. K. S.

Religion has been defined as a system of faith and worship. It implies recognition of a Supreme Being, whose powers are superhuman, and without whom life is not possible in the Universe. In other words, it is homage paid to a personal God. And it is a fact that different personal Gods have been worshipped in different religions. So human beings have given a place to religion in life. Life cannot be complete for them, nor its ultimate purpose fulfilled unless the worship of God is present. Yet there are people who do not believe in any of these religious systems and who also negative the existence of God. Some of them argue there is no superhuman power controlling the forces of life and death in the world. They regard the world as mere matter, subject to the laws of evolution. That is, they adopt the mechanistic conception of life, and rule out God.

This mechanistic or material conception of life cannot be sustained so long as man has not succeeded in creating life. For life does not end with matter ; it is more than matter. Naturally we postulate the existence of a supreme power, who infuses life into matter Hence belief in God has grown in this world, and remains unshaken inspite of atheistic doctrines and new-fangled biological concepts.

With the awareness of the existence of God, the need for faith and worship inevitably arises. God stands for the ultimate or for eternity in the scheme of things. So practice of religion, or worship of God, according to Earnest Barker, is doing one's ultimate duty in the world. To use Barker's words again, it is cultivating one's sense of eternity. For man being a finite being must aim at an infinite life ; that is the purpose for which he is born in the world. This eternal or infinite life can be achieved only by meditation or prayer. And meditation opens the door to Heaven, where we have glimpses of the Infinite. Shakespeare in his drama 'HAMLET' meditated on the infinite ; Milton in "PARADISE LOST" and Wordsworth in his poem 'Tintern Abbey' had visions of the same. In great paintings and great musical compositions we have glimpses of God.

So it is possible to realise God without professing formally a religon. One's religion may take the form of appreciation of and delight in Beauty, Goodness and Truth. Worship of any one of these virtues opens the door to a higher life. Whether it is the worship of a personal God, or the pursuit of of an eternal truth, religion provides discipline for the body, mind and soul of man. Hence the need for religion in man's life. Some are of opinion that discipline of this kind can be practised only in solitude. While there is truth in this argument, yet one can practise discipline even under the stress and strain of normal existence. If one can cultivate the habit of retiring into the quiet corners of his soul, detach himself from the main stream of life, to contemplate eternity, he practises true religion. For when a person retires into himself, he realises the reserves of spiritual power he has, and can draw upon it to sustain himself in the struggle for existence. Therefore the inner life ef man provides him all the tranquility necessary for the contemplation of the Infinite. At the end of the contemplation he emerges a stronger and more purposeful man. In the language of philosophy, man finds the divine centre within. Rather he realises the divinity within him and becomes

one with that divinity. If man does not reach this goal or fails to cultivate a sense of ultimate values, he cannot fulfill the law of his being, and he must lead only an animal life, which is shorn of all higher values, intellectual, moral and spiritual.

To give a concrete example, Gandhi's inner life made him the greatest man of his time. The truth is he gave the highest place to religion in his life. His religion was not denominational nor doctrinal. His religion was the worship of Truth, for it was his conviction that God was Truth in life. Naturally Gandhi's spirit triumphed over all material and physical forces, achieving independence for his country and everlasting fame for himself.

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In aid of Mr. P. Ramaswamy Chetty Memorial Fund, Sir Theagaraya Dramatic Club staged a drama "Dumb girl" ar St. Mary's Hall on 22-10-'54 Mr. V. N. Subbarayan, The Commissioner, Corporation of Madras, presided.

GRAY'S MELANCHOLY

by

M. K. S.

Thomas Gray belonged to the 18th century He was a contemporary of Dr. Johnson. While the great Johnson was lionised by society, Gray lived and worked in solitude. He was a shy and reserved scholar. As W. H. Hudson describes him, he was a studions and dreamy youth. He had one thing in common with Samuel Johnson. Both were afflicted by melancholy. Of course Johnson's melancholy did not reveal itself in his writings. But Gray's poetry was coloured by it. His Elegy was the product of a melancholic mood. To use his own words,

"Melancholy marked him for her own"

Gray's melancholy was not of a sickly kind. When it manifested itself in his poetry, it did not repel. Rather it invested his poetry with all the fascination of romance, making him the forerurer of the romantic movement in the nineteenth century. No doubt Gray's melancholy weakened him physically and also arrested his development as a creative artist. For Gray was more inclined to read than to write, to absorb than give out. Otherwise Gray would have produced a volume of poetry sufficient to challenge comparison with that of Wordsworth, Shelley, Keats and Byron. The Elegy would not have been his only imperishable achievement.

It is interesting to study the influence of the melancholic mood on the poet, particularly in his composition of the Elegy. We may even say that Gray would not have written his famous Elegy but for this mood. The opening stanza of the Elegy vividly suggests the weariness and gloom that overpower the poet, who is in tune with his surroundings.

"The curfew tolls the knell of parting day
The lowing kine wind slowly over the lea
The ploughman homeward plods his weary way
And leaves the world to darkness and to me"

The word "knell" is perhaps the key-word in the whole poem, which flashes forthwith into our minds the vista of 'a glimmering landscape' that is wrapped up in solemn stillness, broken occasionally by the whir of flying beetles, the tinkling of distant sheep-bells, and the hoots of the moping owl.

The poet introduces us in his inimitable manner to the scene of mortality in the churchyard:

"Beneath those rugged elms, that yew-tree's shade
Where heaves the turf in many a mould'ring heap
Each in his narrow cell for ever laid
The rude forefathers of the hamlet sleep

Desolation gives way to despair. A note of almost personal grief is struck in the following lines.

"For them no more the blazing hearth shall burn
Or busy housewife ply her evening care
No children run to lisp their sire's return
Or climb his knees the envied kiss to share"

The poet bewails the denial of opporltunity to the village rustics and the curse of poverty that condemned them to obscurity and caused their lives to be wasted :

"But knowledge to their eyes her ampler page
Rich with the spoils of time did never unroll ;
Chill Penury repressed their noble rage
And froze the genial current of the soul"

The noblest feature of Gray's Elegy is the feeling of oneness the poet attains with the humble foik of the countryside. Besides writing their elegy, he chooses to write his own, in anticipation of burial in the same village churchyerd.

"Here rests his head upon the lap of Earth
A youth to fortune and to fame unknown
Fair science fwnned not on his humble birth"

... ...

Large was his bounty, and his soul sincere
Heaven did a recompense as largely send
He gave to Misery all he had, a tear
He gained from Hea'vn (it was all be wished) a friend.

The sombre and mournful lines of the Elegy were recited by General wolfe, the hero of Quebec, before he died. The General was touched by the sweet sadness and elevated by the sublime truths of Gray's poetry that he exclaimed "I would rather be the author of that poem than beat the French tomorrow."

TITLES OF HARDY'S NOVELS

by

M. K. S.

What is there in a title ?, one might ask. A good novel would be as refreshing and stimulating even if the author fails to give it a title. A good novel like good wine needs no bush, but yet a title adorns a tale and some times points a moral. No one realized more than Shakspeare, the greatest of English writers, the value of a title, for there is such a store of wisdom to be found in the titles of his plays. Every one knows that Shakspeare wrote his most exhilarating comedies in his happiest moods. Speaking of *A Midsummer Night's Dream*, one would exclaim, what a fascinating title for a comedy ! It reflects the rollicking mirth of midsummer. Rather, does it not suggest midsummer madness too ? But what fantasy, such as you come by only in dreams on a midsummer night. What fairy magic with little elves twinkling like glow-worms in the shades of the forest ! Thus a world of beauty and romance is conjured up even by the title of the play. When we look in, a veritable feast for the eye and the car and for all the faculties of the mind awaits us in the body of the play. So much for the title "A Midsummer Night's Dream". And more could be said of the tites of other comedies as well.

Among modern writers of fiction, two have revealed the Shakspeare penchant for fanciful titles. All most all the novels of Thomas Hardy have very suggestive titles. Besids they breathe the aroma of pure poetry. No wonder Hardy wrote distiuguished verse towards the close of his literary career. To mention a few of the lovely titles his books bear : "Under the Greenwood Tree" "Far From The Madding Crowd". Two On A Tower" "A Pair Of Blue Eyes". And lovelier are the stories for which They serve as a delicious introduction. In contrast to Hardy there is a celebrated writer of this century, Aldous Huxley, whose novels have attracted readers perhaps more by their titles than by their contents. Look at some of his titles : " Crome Yellow ", "Eyeless In Gaza" "Antic Hay" "The Brave New World" "Point Counter Point". It is true that Hardy and Huxley and many an other famous writer gave titles to their works that often smacked of Shakespeare. There is however a striking difference between Hardy and Huxley. The letter is intellectual to the point of tedium in his stories and peowts. But there is one modern author who comes close to Hardy, and that is Somerset Maugham His sensuons appeal is richer than that of Hardy, and his titles more intriguing. In short. some of Maugham's titles like " Moon and Sixpence ". " Narrow Corner " " Painted Veil. " present riddles.

We shall discuss here the title "Return Of The Native" (which Hardy gave) to perhaps the most awe-inspiring of his novels. If Hardy had wanted, he would have given the alternative title, " Egdon Heath ", to the same novel. However one can say unhesitatingly even his titles are redolent of the freshness and fragrance of the Wessex countryside which Hardy chose to describe in novel after novel. The title "Return Of The Native" undoubtedly implies that the native of the countryside is back home after his wanderings in cities and towns. In other words, the title has a bearing on the fortunes of Clym Yeobright, who may be said to be the hero of the novel. The return of Clym to his native heath is fraught with tragic consequences to himself and several others. Clym's life may be compared to a tree almost struck dead by lightning but it has its roots so deep in its native heath that the sap runs strong again, covering the naked branches with little shoots and sprigs. The lightning on Egdon Heath, to pursue the metaphor, strikes dead Eustacia Vye and her lover Wildeve. It is their tragedy that

overshadows the novel, giving a sinister significance to Egdon Heath, and imparting at the same time a romantic glow to their wild love affair.

If Hardy had called his novel 'Egdon Heath', perhaps it would have been more appropriate. Compared with it, the title 'Return Of The Native' seems tame and colourless. For the scene of the novel is laid in Egdon Heath. It is a remote village in the Wessex landscape, distinguished only for its heath, whose briary wilderness, brooding mystery and primeval solitudes suggested tragic possibilities to every visitor. In short, the Heath seems to pulsate with demonic life, exercising a fatal fascination on all those who come to live on it. Far from elevating or inspiring the lives of the people, it seemst o cast its evil shadow on every one, engulfing them some time in irretrievable tragedy. Eustacia, Wildeve, Mrs. Yeobright, Clym, Thomasin, and also Venn are brought helplessly into the orbit of its malignant influence. Rather it follows them like fate. If Hardy has given "a local habitation and name" his concept of an irresistable, omnipotent power that sports cruelly with the destinies of human beings, we may call it 'Egdon Heath.'

Hardy's novel puts us in mind at once of Shakespeare's most sublime drama, "King Lear." The heath-scene in the latter, where the storm bursts on the old king's head, is a transcendent spectacle diminishing man's ego to a pinpoint in the inter-play of cosmic forces. Shakespeare's tragedy has an Attic sweep and grandeur found in the immortal dramas of Sophocles. Hardy treading in the footsteps of these great masters depicts on an equally vast canvass man pitting himself in effectually against the primordial forces op erating in the world; and being broken like a butterfly on the wheel. The central character in the novel is the apparently inanimate heath. But it is really alive, to use Hardy's words, with tragic possibilites. It is like a monster fitfully sleeping and waking up only to prey upon its own denizens.

Perhaps Hardy should have styled his novel "Egdon Heath." For that would have helped to lay greater emphasis on the part played by Egdon Heath in the lives of Eustacia, Wildeve and the Yeobrights. Eustacia's suicide on the heath is the most poignant event in the story to which we easily cannot reconcile ourselves. It is like Lear losing his sanity ou the heath. Our heartstrings seem to snap when we hear the agonising cry burst from the lips of sorrow-laden creature, before she takes the fatal plunge into the boiling waters of the weir:

"O the cruelty of putting me into this ill-conceived world! I was capable of much; but I have been injured and blighted and crushed by things beyond my control! O, how hard it is of heaven to devise such torture for me, who have done no harm to Heaven at all".

CHARACTER OF JULIAN

by

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The Philosopher-king.

Julian was the son of Julius Constantius, brother of Constantine the great. Though he was taught the doctrines of the Christian religion quite early in life, he became a votary of Paganism. After the death of Constantine, there was an internecine war in which several of Julian's near relations were slain. So the sensitive prince lost faith in a religion which did not enable its followers to live in peace and amity. At Athens Julian listened to the persuasive eloquence of philosophers like Priscus and Maximus and studied with diligence rhetoric, magic and the art of divination. So, when he became the sole emperor after the death of Constantius, he openly disavowed the doctrines of Christianity and turned an Apostate. The moral and spiritual instruction he had received at the Athenian schools of philosophy stood him in good stead in the conduct of his life and it could be said of him that he led a blameless life. He was truly a Philosopher-king, who devoted his moments of leisure to the study of philosophy even while attending to pressing affairs of state. No wonder he spent the last moments of his life in pointing out to his people the need for a truly philosophical outlook on life and in discussing the nature of the soul.

His clemency.

Julian was "slow in his suspicions and gentle in his punishments" and in this respect he was the antitype of Constantine and other Roman emperors. He was, no doubt, conscious of his superiority and his vanity made him feel that he would have no rivals. Consequently he disbanded the large army of spies employed by Constantius to preserve the peace of mind of the emperor. As a true philosopher he readily excused hasty criticisms of his administration and as a brave hero he despised the vain attempts made by persons of over-vaulting ambition to seize the throne. Some incidents that took place during his reign bring out these qualities of Julian. A private citizen of Ancyra made a purple garment for his use and an officious enemy of his caried the news to the emperor. Instead of sentencing the citizen to instant death Julian scorned at his folly and sent him a pair of purple slippers through the informer. A more dangerous conspirary was formed by ten members of the domestic guard but it was soon discovered. When the culprits were brought before Julian, he spoke to them sternly about their wickedness and folly and instead of sentencing them all to death by forture, banished only the two principal offenders. In only one instance Julian seems to have departed from his usual clemency. He sentenced to death the son of his general, Marcellus, for treason. But Julian wins our admiration none-the-less, for he not only did his duty but consoled the father on his bereavement.

His love of freedom.

Julian was a lover of freedom and had imbibed the spirit of ancient times from his study of the classics. He was fully aware of the dangers of tyranny, for he had narrowly escaped death during the reign of the tyrant, Constantius. Moreover, he realised that persons, who were subservient to his wishes, were unworthy either to applaud his virtues or censure his weaknesses. He abhorred oriental despotism and even thought of relinquishing the diadem but some superstition prevented him from doing so. Reverence for the republican form of government made him call himself consul and he forbade the use of

the imperial title 'Dominus' or 'Lord'. Julian held in high esteem the consuls of Constantinople. When the new consuls came to salute him on the calends of January, he leapt from his throne and advanced to meet them. Later he led the procession from his palace to the senate, walking in front of the consuls, litters. Julian desired to be a common citizen, who was not above the law of the land. During the games of the circus he performed the manumission of a slave. When he was reminded that he was trespassing on the authority of another magistrate, he immediately fined himself ten pounds of gold. Thus he made it clear that all were equal in the eyes of the law.

His love of ancient Greece.

Julian was full of admiration for the ancient Greeks, who had made a unique contribution for the progress of civilisation. So he had an ardent desire to revive the drooping spirit of many of his cities. He not only conferred honours on the senate of Constantinople but also restored the strength and splendour of many municipal senates. In particular he turned his attention to ancient cities of Greece like Athens and Argos and made them beautiful and self-sufficient. In short, many Greek cities acknowledged him as their benefactor.

His power of oratory.

Julian had mastened the art of oratory. From his study of Homer, he had cultivated the concise style of Menelaus, the copiousness of Nestor and the forcible eloquence of Ulysses. The successors of Augustus had only harangued their soldiers but had not addressed their senators, for they despised them. But Julian, desiring to be a constitutional ruler, spoke to his senators and thus had a chance of xhibiting his great talents as an orator.

His judicial acumen.

Julian took up the functions of a judge as a duty and an amusement. He sat by the side of the Praetorian praefects and by skilful intervention exposed the chicanery of the advocates. No doubt, he sometimes forgot himself and asked indiscreet questions. But he was ashamed of himself when his friends and ministers reproved him. He was always just in his decrees and decided each case on its merits. He did not allow his sympathy for the poor to make him swerve from truth and justice. He knew that Roman jurisprudence had to be considerably reformed but he carefully distinguished the judge from the legislator and his interpretation of the law was strict snd literal.

His personal merit.

Julian was a man of remarkable talents and absolute purity of character. To save himself from temptation he did not even look at the beautiful women who had been taken prisoners in his military campaigns. Being a lover of his country, he strove night and day for the welfare of his people. In fact, his sterling qualities would have enabled him to reach the highest position in any walk of life and brought him happiness and immortal fame. He was not a perfact emperor, for there was something lacking in his personality. He was not as powerful and majestic as Caesar. He did not possess the consummate prudence of Augustus, the steady virtues of Trajan and the simple philosophy of Marcus Aurelius. There were some who blamed him for his apostacy. Still the apostate Julian gave his country a measure of good government which she had not enjoyed for some centuries.

.GRAY AS A POET OF NATURE

by

M. SREERAMULU, M.A., L.T.
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Gray's love of nature reveals itself for the first time in his letters to his friends. He spent several summer vacations at Burnham during his undergraduate days. Near Burnham there was a wood of wonderful beeches where Gray spent whole mornings, squatting at the foot of a tree and reading Virgil. In a letter to walpole written about this time Gray compares the sound of the breezes in the branches of the beech trees to the talk of old people telling their stories to the winds. Again, describing his journey across the mountains of Savoy in a letter to West, Gray says that the precipices, torrents and cliffs there are pregnant with religion and poetry. All this was quite different from the tradition of the early eighteenth century. For instance, Gibbon, the historian, was only interested in men and matters during his grand tour of Europe. Addison found the Alps irregular and misshapen. Thus Gray's attitude to nature is different from that of writers of his day. This can be seen even in the early poems of Gray. He breaks away from the artificil, urban poetry of his contemporaries. His treatment of nature is personal. Though he is influenced by the classical tradition, his poems reveal a fine appreciation of nature and a feeling for the picturesque.

Gray is a classical scholar. So in his early poems he makes use of literary adornments common to the classics. In his early odes we note Gray's love of nature but his treatment of nature is not free from classical allusions. In his 'Elegy', however, Gray handles nature with simplicity, fidelity and feeling. In this poem nature serves as a background to human life. It is introduced only incidentally. Gray has a melancholy temperament. He takes a walk in the churchyard of Stoke Poges. It is the hour of sunset, The cattle are slowly winding their way across the lea. The ploughman is walking back home wearily. The curfew announces the end of another day and Gray is left all alone in the gathering darkness. The surrounding landscape fades out of view. There is perfect silence all round which is broken only by the droning of the beetle, the tinkling of sheep-bells and the screech of the moping owl. Thus darkness and silence are the two characteristics of the surroundings in which Gray finds himself. Naturally they induce a pensive mood in him. He notices the mounds of earth scattered all over the churchyard. He thinks of the humble villagers laid to rest for ever in their narrow graves. So he records in verse the short and simple annals of the poor.

Though Gray is a classical scholar, he is more interested in beauty of feeling than in beauty of form. He studies human feelings against the beautiful background of nature. He does not describe nature in the conventional way of the early eighteenth century poets. In other words his treatment of nature is subjective. For instance, there are some fine word-pictures of the countryside in the "Elegy". But Gray uses them to suggest the beauty that lies in human feelings. In the autobiographical portion of the "Elegy" Gray writes thus about himself:

> " Oft have we seen him at the peep of dawn
> Brushing with hasty steps the dews away
> To meet the sun upon the upland lawn. "

In these lines the beauty of the early morning scene receives an added dignity on account of the reference to the poet who hastens along the upland lawn to see the sun rise in the east. So Gray's approach to nature is personal. He does not lose sight of human beings in his preoccupation with nature. He does not glorify nature for it sown take. Thus the personal element is introduced for the first time after Milton in descriptions of natural scenery in English poetry. In this respect Gray is the fore-runner of wordsworth who portrays in his poems the feelings of humble people living in beautiful surroundings.

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HARDY'S TREATMENT OF NATURE IN THE RETURN OF THE NATIVE

by

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The eighteenth century saw the revival of romance in English literature. This was a revolt against the dry intellectuality of the preceding age. It is usual to call this revolutionary movement a 'return to nature'; by this is meant, among other things, an appreciation of external nature in all its aspects and changes. In this revival much was done on the side of poetry by Wordsworth and others but little on the side of prose, until Hardy. In Scott indeed we find elaborate objective descriptions of nature. But the emphasis there is not so much on external nature as on human nature and incidents. But it is only when we come to Hardy that we find nature forming an integral part of a novel or story. The *Return of the Native* illustrates best Hardy's treatment of nature.

The very first impression that we get of Egdon Heath in Hardy's novel is that it forms a sombre background to the powerful story that unfolds. In this novel as in all others, Hardy takes a tragic view of life; the very opening lines, "the vast tract of unenclosed wild known as Egdon Heath embrowned itself moment by moment," prepare us for the portentous story that follows. It is part of Hardy's art to provide a gloomy background to a story of tragic incidents and superstitious men and women. Gloom overhangs Egdon just as fate overhangs the characters. The heath "could retard the dawn, sadden noon, anticipate the frowning of storms scarcely generated".

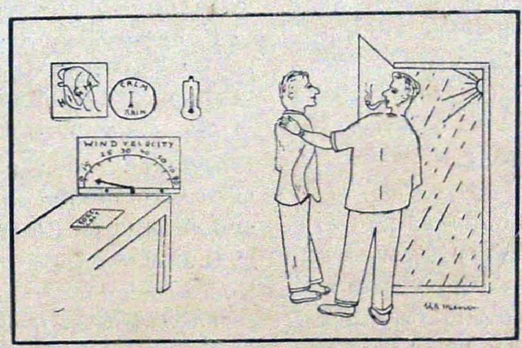
There is in truth a harmony between the characters and the natural background against which they are set. At the beginning we find Egdon to be a place "perfectly accordant with man's nature". There is nothing ugly, hateful or ghastly about it though, at the same time, it is not plainlooking and common-place; it is like a man "slighted and enduring". But as the tragedy intensifies, Egdon also puts on a more and more weird appearance until it becomes the witness of the "last crisis-the the final overthrow". The night on which Eustacia drowns herself is rainy, gloomy and funereal". Her sullen outlook on life is in fact the result of her reaction to her situation. The heath has indeed its own subtle beauties, but they are all lost on her. Only its sombre aspect appeals to her. Eustacia is a "rebel" with "instincts towards social nonconformity" and the heath makes her "saturnine". Thus in *The Return Of The Native* nature produces the inevitable atmosphere for a story of violent passions, treachery, hatred, failure and despair'.

In his treatment of nature Hardy was essentially a poet. Wordsworth approached nature with a religious feeling and looked upon it as an embodiment of the Divine Spirit. But hardy's conception of nature was that of a poet. His extraordinarily quick perception of the beautiful as well as the sombre shades of nature was born of his training in the fine arts. The same visual gift is revealed in his grasp of the changes in nature's moods and emotions with the changes in the fortunes of the characters. Sometimes the mood of Egdon reaches "the level of gaiety"; and sometimes it becomes solemn and gloomy. Hardy distinctly perceived the sympathy that existed between nature and the vicissitudes of human life. This 'poetic

naturalism' was born of his conception of the Wessex scenes and seasons: this ability to perceive with marvellous clarity 'what makes a moment and a scene' was born of his wonderful poetic gift.

Egdon dominates the whole-novel ; in all its phases and moods, its appeal is that of a powerful individual witnessing and sympathising with the fortunes of every character. It is a "Titan" which has witnessed many crises during many centuries and is still awaiting something. Eustacia vye, with her "passions and instincts which make a model goddess", is the only rival to haggard Egdon. Barring her, Egdon is the chief character in this story of the 'sad companionship of love and death.'

Hardy's Egdon. with its colours, lines contrasts and depths of shade, is a supreme work of art. Its appeal is to the subtler and rarer instincts in us, to the moods of "the more thinking among mankind." Its "antique brown dress" is a satire on human vanity in dress. But besides being an artistic creation, nature serves an essential purpose, in this novel as in all other novels of Hardy. As observed above, it forms a grim background to the story of an unfortunate woman who 'trapped in the pits of dangerous dreams' accumulates disasters on herself. "Fair prospects wed happily with fair times; but alas if times be not fair!", and that is what nature represents in this novel.



Sketch by Mr. Unnikrishna Menon, M A.

"DON'T WORRY IT IS ONLY ARTIFICIAL RAIN"

வீரவஞ்சினம்

by

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இன்னது செய்யேனாயின் இன்னது செய்தேனாவேன் என வெஞ்சின மிகுதியால் வீரர் விளம்புவதை வஞ்சினமென்பர். முடியுடைவேந்தரும் அரசிளஞ் செம்மலும் அவரனைய பிறருமே வஞ்சினங்கூறி வெஞ்சமர் புரிவர். தண்டத்தலைவரும், தானைமறவரும் அவரனைய ஏனோரும் வஞ்சினங்கூறும் வழக்காறுடையரல்லர். தாங்கு திறல் மறவர் தத்தம் ஆற்றல் வீங்கு பெரும் படையின் வெளிப்படுத்துவரேனும் கூறியதை நிறைவேற்றும் உரனும் திறனும் அவர்க்கில வாகலின் அவர் வஞ்சினங் கூறினராக முன்னோர் செய்யுள் செய்திலர்.

வஞ்சினங் கூறுதல் பகைவர் நெஞ்சுடைந்து தஞ்சென வடைதல் கருதியே யாதலான் பெருவீரர் தத்தம் உள்ளத்து உறுதியையும் உலையா ஊக்கத்தையும் பகைவர் அறிய எடுத்துரைப்பர். அதுகேட்ட யானைமறவரும் இவுளி வீரரும் தம்மை மறந்து வெம்போர் புரிவர். பகைவர்முன் நிற்றலாற்றா நிலையை ஒருகால் தலைவன் எய்தினும் கூறிய வஞ்சினம் உளத்தை வாள்போன்று ஈர்தலால் உயிரொடுபுறந்தராது செயிரொடு நின்று பகைவனைச் சேட்படுத்தி வாகை சூடுவான். இன்னோரன்ன காரணங்களானன்றே முன்னோர் நெடுமொழி புகன்று அடுகளம் புக்கனர்.

வஞ்சினங் கூறுதல் போரொடு புகுவோர் அனைவர்க்கும் பொதுவாயினும் பகைவர் மேல்வருவதறிந்து எதிர் ஊன்றி நிற்கும் காஞ்சியார்க்குச் சிறப்பாக உரியதாம். என்னை? பகைவர் மேல்வருவதறிந்து மானமும் சினமும் மாறிமாறியெழ உள்ளந்துடிக்கத் துள்ளியெழுவோர் அவராதலின் என்க. ஆகையாற்றான் வஞ்சினங் கூறுதலைக் காஞ்சித் திணைக்கு உரியதாக்கினார் புறப்பொருள் வெண்பாமாலையார். ஏனைத்திணைக்குரிமை பூண்டோர் வஞ்சினங்கூறினராக வழக்கின்மையும் அறிதற்குரியது. இராமன் முதலியோர் வஞ்சிசூடி இலங்கை மேற்சென்றவிடத்து இராமன் முதலியோர் வஞ்சினங் கூறியதாகச் செய்யுள் செய்யப்படாமையும் இலங்கை வேந்தனும் இந்திரசித்துவும் வஞ்சினங்கூறி அஞ்சுகளம் புக்கதாகச் செய்யுள் செய்யப்பட்டமையும் இங்கு நினைவு கூர்தற்குரியனவாம். அற்றேல் சேரர் செம்மல் வஞ்சினம் கூறி வடநாடு புக்கது வஞ்சித்திணையுள் வஞ்சினம் கூறுதல் வந்ததன்றோ வெனின்; அற்றன்று.

பத்தினித் தெய்வத்திற்குப் படிவம் எடுக்க வடநாடுசெல்ல முடிவு செய்த அளவிலேயே சேரர் செம்மலுக்குத் சினமிகத் தேவையில்லையன்றோ! வடநாடு சேறல் என்று கருதிய அளவிலேயே விருந்தில் அருந்தமிழாற்றல் உணராது 'எம்போலும் வேந்தர் இருந்திலர் கொல்' என்ற கனகவிசயர் மொழி கருத்துட் புக்கதாலன்றே சேரன் வெஞ்சினம் மிகுந்து வஞ்சினங்கூறினன்; தமிழவரசர்க்கு மேல்வந்தெய்திய பழியைத் துடைக்கத் துடித்தெழுந்தமை யாற்றான் வஞ்சினம் கூறினான். ஏனைய அவன் செயல்களனைத்தும் வஞ்சியேயாயினும் வஞ்சினங் கூறும் இப்பகுதி கருத்தளவில் வஞ்சினக் காஞ்சியாதலறிக.

படைக்கலமிழந்தோர் படை புறந்தந்தோர் ஆகியோர்மீது தமிழவீரர் போர் செய்யாரன்றே! தன்னோடொத்த ஏற்றமும் தோற்றமும் உடையாரோடு போர்புரிவதையே பெருமிதச்செயலாக அவர்கள்

கருதினார்கள். சேரன் செங்குட்டுவன் சினந்தெழுந்தான் சிற்றரசர்களாகிய கனகவிசயர்மீது. இஃது அவற்கு இழுக்குத்தருவ தொன்றன்றோ! ஆகையாற்றான் அடிகள் இமயமலையைப் பேரரசனாக்கி அவன்மீது சினந்தெழுந்தான் செங்குட்டுவன் எனக் கூறுவாராயினர்.

வஞ்சினங்கூறுவார் தத்தமக்கு உயிரனைய செயிரறுபொருள்மீது வைத்து வஞ்சினங் கூறுதல் வழக்காளும். பூதப்பாண்டியன் பொர எழுந்தான் மேல் வந்த பகைவர்மீது. பகைவரை இமைப்பொழுதில் படுகளம் படுத்திலேனேல் "பேருமர் உண்கண் இவளினும் பிரிக" என்றும் அறனிலாளனை அறிவுடையமைச் செனக்கருதி அறநெறி பிறழ்ந்த அரசனாகுக என்றும் ஆதன், ஆந்தை, சாத்தன், மாவன் ஆகியோரின் நட்பையிழப்பேனாகுக என்றும் அவன் கூறும் வஞ்சினம் அவன்தன் நெஞ்சத்தை விளக்குகின்றதன்றோ! குடிபழி தூற்றுங் கோலேனாகுக; மாங்குடி மருதன் முதல் மாபெரும் புலவர்கள் பாடாது வரைக என் நிலவரை; இரப்போர்க்கு ஈயாது இழிவை யான் எய்துக என்பன தலையாலங்கானத்துச் செருவென்றத நெடுஞ்செழியனின் நெடுமொழிகள். பல்லிருங் கூந்தல் பரத்தையர் ஒல்லா முயக்கிடைக் குழைக என்தார் என்றானும் ஒருவன். அவனைச் சோழன் நலங்கிள்ளி யென்பர்.

சிந்துபதியாகிய செயத்திரனைத்தேர் உந்து அமரில் நாளை உயிர்கோறல் புரியேனேல் மன்றில் ஒருசார்பு உறவழக்கினை யுரைக்கும் புன் தொழிலர் வீழ் நரகு புக்குழலுவேன் என்றான் வில்வீரன் விசயன். இலக்குவனை அம்பிற்கு இலக்குவனாக ஆக்கவில்லையானால் இந்திரன் முதலிய அந்தரத்தவர் எந்தம் எளிமை கண்டு எள்ளி நகைபுரிவாராக என்றான் இலங்கை மன்னனின் எழில்மிகு குமரன் இந்திரசித்தன். இவ்வாறாக அவரவர்க்குயர்ந்த அறங்களின்மீது ஆணையிட்டனர் முன்னோர்.

வஞ்சிஅடிகள் காலமுண்டாகத் துறந்த தூயோர். அறங்கூறு நெஞ்சமும் அருள் கூரு நோக்கமு முடையவர். அவர் குட்டுவனின் வஞ்சினத்தைக் கூற நேர்ந்தபோது அறங்களின்மீது வைத்தன்றோ கூறியிருக்கவேண்டும்.! வீரத்தை விளக்கும்போது அதனினுஞ் சிறந்ததாக வேறொன்றைக் கருதினானென அதன்மேல் வைத்துக் கூறுதல் சினமிகுதிக்கும் வீரப்பெருக்கிற்கும் குறை தருமென்று கருதினார்போலும்! வெகுளிச்சுவையும் குறைபடுமன்றோ! ஆகையாற்றான் அறமுணர்ந்த அடிகள் மறத்தின்மீது வைத்துக்கூறிக் குட்டுவனின் வஞ்சினத்தை வீர வஞ்சினமாக்கினார். கழிந்தோர் ஒழிந்தோர்க்குக் காட்டிய காஞ்சி, மகட்பாற்காஞ்சி, பெருங்காஞ்சி முதலிய மலர்களைப் பகைவர் முடிமேற் சூடுவதைக் காண்பேனாகுக; கல்லொன்றைக் கொணரேனாயின் என்று கூறியதாகக் கூறுவார் சேரனின் சிற்றத்தை. குடைநிலைவஞ்சி, கொற்றவஞ்சி, மாராயவஞ்சி, முதலிய வஞ்சி மலர்களை வென்றிதந்தவாளிற்கு வஞ்சியின் புறத்தே சூட்டி வாளொடு புகுவேனாகுக வளநகரில் என என்றும் கூறித் தமையனின் வஞ்சினத்தை வீரவஞ்சினமாக்கினார் தம்பியார்.

உரை விளக்கம்

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வழிநின்று பயவாமாண்பில் வாழ்க்கை
கழிந்தோர் ஒழிந்தோர்க்குக் காட்டிய காஞ்சியும்
முதுகுடிப் பிறந்த முதிராச் செல்வியை
மதிமுடிக்களித்த மகட்பாற் காஞ்சியும்
நின்றெதிர் ஊன்றிய நீள்பெருங் காஞ்சியும
வேங்கையோடு தொடுத்த விளங்குவிறல் மாலை
மேம்பட மலைதலுங் காண்குவல்.

இவை சேரன் செங்குட்டுவனின் வெஞ்சின மிகுந்த வஞ்சின மொழிகள். இவற்றிற்கு உரைதந்தாரனைவரும் இமையத்தரசன் சிலையொன்று தாரானாயின் கழிந்தோர் ஒழிந்தோர்க்குக் காட்டிய காஞ்சி, மகட்பாற்காஞ்சி, பெருங்காஞ்சி ஆகிய காஞ்சிமலர்களை அவன் சூடாது செய்வேன் என வஞ்சினங் கூறியதாகப் பொருள் கொள்வர். "மேம்பட மலைதலுங் காண்குவல்" என்பதற்குச் சூடமுடியாமற்செய்து விடுவேன் எனப் பொருள் கொண்டனர் அனைவரும்.

கழிந்தோர் ஒழிந்தோர்க்கு காட்டிய காஞ்சி என்பதறகு இளமையும் அறிவும் முதிர்ந்தோர் அவை முதிராதோர்க்குக் கூறும் அறிவுரைக்கு அறிகுறியாகச் சூடும் காஞ்சிப்பூ எனபது பொருளாம். மகட்பாற்காஞ்சி யென்பதற்கு இருந்து தவங்கடந்த இறைவனுக்கே யன்றி மற்றையோர்க்கு மகட் கொடாமறத்திற்கு அறிகுறியாகச் சூடும் காஞ்சிப்பூ என்பது பொருள். மேல்வந்த அரசனை யெதிர்த்து எதிரூன்றித் தத்தம ஆற்றலை வெளிப்படுத்தியதற்கு அறிகுறியாகச் சூடும் மலரைப் பெருங்காஞ்சி யென்பர். இமயமலையரசன் பத்தினிப் படிவத்திற்குக கல்லொன்று தாரானாயின இககாஞ்சிப் பூக்களைச் சூடமுடியாமல் செய்து விடுவேன்எனக குட்டுவன் வஞ்சினங் கூறியதாகப் பொருள் கொள்வார்கள் சிலம்பிற்கு உரைவகுத்தார் அனைவரும்.

இன்னது செய்யேனாயின் இன்னது செய்தேனாவேன் என்னும் வஞ்சினம் இவருரையுள் இல்லாமை அறியத்தக்கது.

இமயத்தரசனிடமிருந்து கல்லொன்றைக காணேனாயின் இவையிவை செய்தேனாவேன் எனக் கூறியதாகப் பொருள் கொடலே வஞ்சின மொழிக்கு வாய்ப்புடைத்தாகும். புறப்பொருள் வெண்பாமாலையுள்ளும்.

இன்று பகலோன் இறவாமுன் ஒன்னாரை
வென்று களங்கொள்ளா வேலுயர்ப்பின் என்றும்
அரணவியப் பாயும் அடையார்முன் நிற்பேன்
முரணவிய முன்முன் மொழிந்து—

என்று வஞ்சினக்காஞ்சிக்கு எடுத்துக்காட்டொன்று தரப்படுகின்றது. பகலவன்மேல் கடலில் படுவதன்முன் பகைவரைப் போர்க்களத்தில் படுத்தாது போவேனாயின் எதிர் நின்று தாக்கும் பகைவர்க்கஞ்சி அவர்முன் இச்சகம் பேசும் எளியோனாகுக என்பதே இதன் பொருள். பகைவர்க்கஞ்சிப் பணிந்தொழுகுதலின்மேல் வைத்து இவ்வீரன் வஞ்சினங்கூறினான்.

வெற்றிகொண்ட அரசன் வாகை மாலை சூடுதலைக்காண்டல் தோற்ற அரசனுக்கு எத்துணை இழிவுதருஞ்செயல்; மானமிழக்கும் ஈனச்செயல். வாகை சூடிய அரசன் உள்ளக்களிப்பால் எக்காளமிட அதனைத் தோற்ற அரசன் நெஞ்சம் புகையுயிர்க்க நின்றுகாண வேண்டியநிலை எத்தகைய இழிவுற்ற நிலையென்பதை யெண்ணிப்பாருங்கள். இத்தகைய நிலையிலிருந்துதான் சேரர்செம்மல் வஞ்சினம் செப்புகின்றான். மலையரசனிடமிருந்து சிலையொன்று பெறேனாயின் அவன் கழிந்தோர் ஒழிந்தோர்க்குக் காட்டிய காஞ்சி, மகட்பாற்காஞ்சி, பெருங்காஞ்சி ஆகிய காஞ்சிமலர்களை வெற்றிக்கறிகுறியாக அவன் சூடும் காட்சியை அவனால் தோல்வி பெற்ற யான் காண்பேனாகுக. அத்தகைய இழிநிலை எனக்கு எய்துக என வஞ்சினங் கூறியதாகப் பொருள் கோடல்சாலச் சிறப்புடைத்தாம். "மேம்பட மலைதலுங் காண்குவல்" என்பதற்கு வெற்றிக்கறிகுறியாகச் சூடும் காஞ்சியை, அவன் சிறப்புற அணியும் காட்சியை யான் காண்பேனாகுக என்றே பொருள் கொள்ளலாம். இப்பொருள் வஞ்சினங் கூறியதற்குப் பெரிதும் பொருத்தமுமாகும்.

நாகரிகம்

by

PANDITHA, VIDWAN, M. P. RAMANATHA CHETTIAR,

ஒருநாள் மாலை என் நண்பர் ஒருவர் இல்லத்திற்குச் சென்றிருந்தேன். அன்று அங்கு ஏதோ விசேடம்போல் தோன்றிற்று. வீட்டிலுள்ளவர்களெல்லோரும் மிகவும் மகிழ்ச்சியொடு விளங்கினார்கள். என்னைக் கண்டதும் என்னுடைய நண்பரும், பிறரும் மிகவும் மகிழ்ச்சியொடு வரவேற்றனர். "நல்ல சமயத்தில் வந்துவிட்டீர்கள்! வாருங்கள்! வாருங்கள்!!" என்று ஒரேகாலத்தில் நாலைந்து பேர்கள் ஒன்றுசேர்ந்து என்னை வரவேற்றார்கள். யான் புன்முறுவலொடு உள்ளே சென்று அங்கிருந்த ஒரு நாற்காலியில் அமைதியாக உட்கார்ந்தேன். பக்கத்தில் என்னுடைய நண்பரும் வந்தமர்ந்தார். அப்போது அவரைப்பார்த்து "நண்பரே! இன்று இங்கென்ன விசேடம்?" என்று வினவினேன். அதற்கவர், தம்முடைய பெண்ணைப் பார்ப்பதற்காகப் பிள்ளை வீட்டாரும், மாப்பிள்ளையும் வரப்போவதாகக் கூறினார். உடனே யான் நண்பரை நோக்கி "அப்படியா! மகிழ்ச்சிக்குரிய செய்திதான்! பிள்ளையை உங்களுக்கு முன்பே தெரியுமா? எந்த ஊர்? என்ன படித்திருக்கின்றான்? வேலையிலிருக்கின்றானா அல்லது வாணிகம், விவசாயம் போன்ற சொந்தத் தொழில் ஏதேனும் செய்கின்றானா? நல்ல அழகும், குணமும் அமைந்தவனா?" என்றெல்லாம் பல கேள்விகளை ஒன்றன்மேலொன்றாக அடுக்கிக்கொண்டே போனேன். நண்பர் இடைமறித்து, "அன்பரே! பிள்ளையைப்பற்றி இதுவரை எங்கட்கு நேர்முகமாக யாதொன்றும் தெரியாது. இடையில் ஒருவர் இருந்து ஏற்பாடு செய்துள்ளார். பிள்ளை நன்றாகவே இருப்பானென்றும், பள்ளியிறுதிவகுப்புவரை படித்திருக்கின்றானென்றும் இடைநின்றவர் கூறக் கேட்டுள்ளோம். மேலும், பிள்ளைவீட்டார் பெருஞ்செல்வராம்" என்று கூறினார்.

இவ்வாறு அவர் கூறிக்கொண்டிருக்கும் பொழுதே தெருவில் கார்வரும் அரவம் கேட்டது. உடனே நாங்கள் வெளியே சென்று பார்த்தோம். அதற்குள் காரும் வீட்டின்முன் வந்து நின்றது. அதிலிருந்து நால்வர் இறங்கினர். அவர்களை உள்ளே அழைத்துச் சென்று நாற்காலிகளில் உட்காரவைத்தோம். அவர்களில் ஒருவன் ஏறக்குறைய இருபத்துநான்கு வயதுடையவனாகக் காணப்பட்டான். அவன் தன் கிராப்பிற்கு வாசனை எண்ணெய் தடவி நன்றாக வாரிவிட்டிருந்தான். அக்கிராப்பு மயிர், தன் கருமையாலும், எண்ணெய்ப் பூச்சாலும் மின்சார விளக்கொளியில் கருகருவென மின்னிக்கொண்டிருந்தது. கண்களுக்கு அழகிய தங்கச் சட்டமிட்ட நீலக்கண்ணாடியினை அணிந்திருந்தான். இளஞ்செந்நிறம் வாய்ந்த வாசனைச் சுண்ணம் (Rose powder) அவன் முகத்தினைப் பொலிவுறுத்தி நின்றது. விலையுயர்ந்த சிறந்த ஆடைகளால் தைக்கப்பெற்ற இக்கால நவீன நாகரிக உடையில் அவன் விளங்கினனாதலால், மணிக்கட்டுக்குக் கீழுள்ள இருகைகளையும், தலையையும் தவிரப் பிற உடற்பகுதிகளை எங்களால் காண இயலவில்லை. என்னைப் பொறுத்த அளவில் பொதுவாக அவன் அழகுடையவன் என்றே சொல்லத் தோன்றிற்று. என் நண்பரும் என் கருத்தை அரண் செய்பவராகவே விளங்கினார். இவனே மாப்பிள்ளையாக வரப்போகின்றவன் என்பதை யான் சொல்லாமலே இதனைப் படிக்கும் நண்பர்கள் அறிந்துகொள்வார்கள் என்பதில் ஐயமிருக்காது.

இங்ஙனம் மாப்பிள்ளையின் செயற்கையழகுடன் கூடிய தோற்றத்தைக் கண்டு சிந்தனை செய்துகொண்டிருந்த நேரத்தில், என் நண்பரின் மனைவியார் தேநீரும், சிற்றுண்டியும் கொண்டுவந்து எங்

கட் களித்தனர். மணமகன், நாங்கள் எவ்வளவு கூறியும் கேளாது சிற்றுண்டியை அறவே வேண்டாமென்று மறுத்துவிட்டுத் தேநீரைமட்டும் பருகினான். அவ்வாறு அவன் பருகுதற்கு வாய்திறந்த போது, அவன் முன்வாய்ப் பற்கள் முத்துக்களைக் கோத்து வைத்ததுபோன்று வெண்ணிற ஒளிவிட்டுப் பிரகாசித்தன. இக்காட்சியைப் பெண்வீட்டாரும் கண்டு களிக்கத் தவறவில்லை. சிற்றுண்டி முடிந்ததும் தாம்பூலம் பெற்றுச் சிறிது நேரம் பொதுவாக உரையாடியபின், பிள்ளை வீட்டார் தாம் வந்த வேலை நிறைவேறிய மகிழ்ச்சியோடு எங்களிடம் விடைபெற்றுத் தங்கள் இல்லம் சென்றனர்.

அவர்கள் சென்றபின், பிள்ளையினுடைய குணம், அழகு, வயது, தோற்றம் முதலியவைகளைப்பற்றியும், அவன் அணிந்திருந்த தங்கக் கம்பிகளில் இணைக்கப்பெற்ற நீலநிற மூக்குக்கண்ணாடி, உயர்ந்த கைக்கடிகாரம், வைர மோதிரம் முதலிய அணிகலங்களைப்பற்றியும், உடைவகைகளின் சிறப்புகளைப்பற்றியும் பலவாறு புகழ்ந்து நகைச்சுவை தோன்றப் பேசிக்கொண்டிருந்தோம். அப்போது என் நண்பருடைய மக்களில் ஒருவன் மாப்பிள்ளை கட்டிக்கொண்டிருந்த டையினை (neck tie) வெகுவாகப் புகழ்ந்து கூறிவிட்டு, அந்த "டை" அவனுக்கு ஒரு தனியழகைக் கொடுப்பதாகவும் பாராட்டிப் பேசினான். இதைக் கேட்ட அவனுடைய இளவல் இந்த 'டை' கட்டும் வழக்கம் எவ்வாறு உண்டாயிற்று என்பதைப்பற்றித் தன் நண்பன் ஒருவன் கூறிய கதையினைக் கூறத் தொடங்கினான்.

"மேல்நாட்டில் வெள்ளையன் ஒருவனுக்குக் கழுத்தில் ஒருகட்டி வந்தது. அதை மருத்துவர் அறுத்து மருந்திட்டுக் கட்டுக் கட்டினர். பலநாளாகியும் அது ஆறாமற் போகவே, கழுத்தின் கட்டோடு வெளியில் செல்வதற்கு அவனுக்கு நாணமாயிருந்தது. அதனால் அவன் ஓரழகிய துணியை எடுத்து ஒழுங்காகத் தைத்து அதனைக் கழுத்தின் கட்டுத் தெரியா வண்ணம் அதன்மேல் அணிந்துகொண்டு சென்றான். இதனைக்கண்ட சிலர் அது அழகாயிருத்தலை அறிந்து தாமும் அவ்வாறே அணியத் தலைப்பட்டனர். முதலில் இவ்வாறு தோன்றிய இப்பழக்கம் நாளடைவில் நாடு முழுதும் பரவி, இன்றையவுலகில் இன்றியமையா நாகரிகவுடைகளுள் ஒன்றாக அமைந்துவிட்டது.

இங்ஙனம் கழுத்தின் புண்ணொடு பிறர் முன்னிலையில் வருவதற்கு நாணிய ஒருவன் அதனை மறைப்பதற்கு மேற்கொண்ட துணியே டையாகமாற, அவ்வுடையொடும் வந்த மேனாட்டார் நம் நாட்டைப் பிடித்து, இங்குத் தம் அரசை நிலைநாட்டியவுடன், அவர்கள்பால் உயர்ந்த வேலைக்கமர்ந்த நம்மவர்களும் உடையாலும், பிற நடைகளாலும் அவர்களைப் பின்பற்றத் தொடங்கினர். இங்ஙனம் அரசாங்கத்திலும், பிற அலுவலகங்களிலும் உயர்ந்த பதவியிலிருக்கின்றவர்கள் 'டை' முதலிய உடைகளோடு ஆடம்பரமாகத் தம் அலுவலகங்களுக்குச்செல்லுதலையும், அவர்களைக் கண்டதும் மற்றையோரெல்லாம் கைகட்டி எழுந்து நின்று மரியாதை செய்தலையும் கண்ட புலவர் ஒருவர்,

* "டைகட்டி வாழ்வாரே வாழ்வார்; மற் றெல்லாரும்
கைகட்டிப் பின்செல் பவர்"

என்று சிறப்பித்துப் பாடியிருக்கின்றார்" என்று அவ்விளைஞன் கூறியதும் அங்கிருந்தோரெல்லோரும் சிரித்தனர்.

பின்னர் யான் விடைபெற்று என் வீட்டிற்குச் சென்றேன். விரைவிலேயே நாள் குறிக்கப்பெற்றுத் திருமணம் சிறப்பாக நடந்தேறியது. திருமணத்திற்குப் பின் சிலமாதங்கள் கழித்து ஒருநாள் என் நண்பரைக் காணச் சென்றிருந்தேன். அப்போது நண்பர் வீட்டில் இல்லை; வெளியே போயிருந்தார். கூடத்தில் ஒருவன் உட்கார்ந்திருந்தான். அவன் யாரென்று அறிந்துகொள்ள

"உழுதுண்டு வாழ்வாரே வாழ்வார்; மற் றெல்லாம் தொழுதுண்டு பின்செல்ப வர்" என்ற குறளை நகைச்சுவைபட ஒரு புலவரால் மாற்றியமைக்கப்பெற்றது.

என்னால் இயலவில்லை. நிறத்தால் அவன் மன்மதனை யொத்திருந்தாலும் (கரேலென்றிருந்தான் என்பது கருத்து) அழகால் குரூபியாகவே காட்சியளித்தான். மேலும் அவன் சிறுவயதுடையவனயிருந்தும் தலைமயிரெல்லாம் பாதிக்கு மேல் நரைத்துக் கிடந்தது. முகமெல்லாம் அம்மைத்தழும்பு அமைந்திருந்தது. ஒருகண்ணை வெண்சதை மூடி மறைத்து நின்றமையால் அக்கண் பார்ப்பதற்கே அருவருப்பாகத் தோன்றிற்று. இவன் யாராயிருக்கலாமென்று எண்ணிக் கொண்டே உள்ளே சென்ற என்னைப் பார்த்ததும், அவன் எழுந்து நின்று வரவேற்று அங்கிருந்த நாற்காலியில் உட்காரும்படி வேண்டினன். யானும் அவனை யாரென்று அறிந்துகொள்ள வேண்டுமென்ற அவாவுடனே அமைதியாக உட்கார்ந்தேன். அவன் என்னை வரவேற்ற பொழுது, அவன் வாயின் முன்பக்கத்தில் மேலும் கீழும் சில பற்கள் இல்லாமல் இருப்பதை அறிந்து, 'ஐயோ! இவனுக்கு அமைந்திருக்கும் எத்தனையோ அலங்கோலங்களோடு இதுவும் ஒன்ரு' என்று எண்ணி வியந்தேன். அச்சமயத்தில் வெளியே சென்றிருந்த என் நண்பரும் வந்துவிட்டார். அவர் என்னைக் கண்டதும், "எப்போது வந்தீர்கள்? நலமா?" என்று பொதுவாக விசாரித்துவிட்டுத் தன் அறைக்கு என்னை அழைத்துச் சென்ருர். அங்குச் சென்றவுடன் யான் அவரை நோக்கி, "நண்பரே! கூடத்திலிருக்கும் பிள்ளையாண்டான் யார்? அவன் என்னை அறிந்திருக்கின்ருன் போலும்! ஆனல் அவனைத் தெரிந்து கொள்ள என்னல் இயலவில்லை" என்றேன். இதைக் கேட்டதும் நண்பரின் முகம் மாறியது. அவர் என்னை நோக்கி, "அன்பரே! இவன்தான் என்னுடைய மருமகன். இந்த அழகேசனுக்குத்தான் என்னுடைய அழகிய பெண்ணை, உங்கள் உடன் பாட்டையும் பெற்று மணம்செய்து தந்தது! நீங்களுந்தானே அன்று, 'பரவாயில்லை; பையன் நன்ருகத்தான் இருக்கின்ருன். பெண்ணைக் கொடுக்கலாம்' என்று கூறினீர்கள்!" என்று கூறினர்.

இதைக் கேட்டதும் என்னுடைய கண்களையே என்னல் நம்ப இயலவில்லை. 'அன்று நம்மால் பார்க்கப்பட்டவன் தான இவன்! என்று' எண்ணியெண்ணி வியப்புற்றேன். "கண்ணல் பார்ப்பதும் பொய்; காதால் கேட்பதும் பொய். அதனல் எதனையும் ஆராய்ந்தீர எண்ணிச் செய்வதே நன்று" என்று பழமொழி கூறுவார்கள். அது இந்த விஷயத்தில் மிகவும் பொருத்தமாக ஆய்விட்டதேயென்று எண்ணி மிகவும் கவலைப்பட்டேன். பிறகு நண்பரைநோக்கி, 'அன்று இவன் நன்ருகத்தானே இருந்தான்! அங்ஙனமிருக்க இதற்குள் இவனுக்கு இத்துணை மாறுதல்கள் எவ்வாறு உண்டாயின?" என்று கேட்டேன். இதைக் கேட்ட என் நண்பர் ஒரு ஏளனச் சிரிப்புச் சிரித்துவிட்டு, 'அன்றுமட்டும் இவன் எங்கே நன்ருயிருந்தான்! இவன் அணிந்திருந்த மூக்குக் கண்ணடியும், வாசனைச் சுண்ணமும், பொய்ப்பல்லும், மயிர்ச்சாந்துமல்லவோ இவனை அழகுடையவனகக் காட்டின. அப்போலியழகைக் கண்டன்ரே நாமும் புத்தி மயங்கினேம். எல்லாம் நாகரிக உலகத்தின் கேடு! இந்நாகரிகப் பொருள்களைக் கொண்டு நெடுநாட்களுக்கு அவனுடைய உருவச் சீர்கேட்டை மறைத்துவைக்க அவனல் இயலவில்லை. அவனுடைய இயற்கைத் தோற்றம் இத்தகையது என்பது எங்கட்குத் தெரிந்துவிட்டது என்று அவன் அறிந்துகொண்டவுடனே அவனும் அந்த மூடமந்திரத்தைக் கைவிட்டுவிட்டான். ஆயினும் இவன் நல்ல குணமுடையவனக இருக்கின்ருன். இவனுடைய குணமொன்றே எங்களுடைய மனத்துன்பத்தை ஓரளவு மாற்றுவதாயிருக்கின்றது. மேலும் என்னுடைய மகளும் சிறந்த குணவதியாயமைந்து, 'கல்லென்ருலும் கணவன்; புல்லென்ருலும் புருடன்' என்னும் நம் நாட்டுப் பழங்கால அறத்தைக் கடைப்பிடித்துக் கணவனையே கடவுளாகக் கொண்டொழுகும் ஒழுக்கமும் எங்கள் உளத்திற்குப் பெரிதும் ஆறுதல் அளித்து வருகின்றது' என்று கூறினர்.

இவற்றை யெல்லாம் கேட்ட எனக்கு 'நாடகமே உலகம்' என்ற தொடர்தான் என் நினைவிற்கு வந்தது. 'நாடகமே உலகம்' என்ற இத்தொடரே இவனைப் போன்றவர்களால்தான் உண்டாயிற்ரே

என்றும் எண்ணினேன். இந்நிலையில் பழங்கால நாகரிகம் ஒன்றும் என் நினைவிற்கு வந்தது.

தமிழ்நாட்டின் தென்பாகத்தில் அமைந்திருப்பது பாண்டிநாடாகும். அதனைத் தொன்றுதொட்டு ஆண்டு வந்தவர் பாண்டியர் எனப்படுவர். இந்நாடு தெற்கே இருக்குங் காரணத்தால் 'தென்னுடு' என்றும், இதனை ஆண்டுவந்த மன்னர்கள் 'தென்னவர்' என்றும் சொல்லப்பெறுவர். மிகப்பெரும் பழங்காலத்தில் இத்தென்னுட்டை ஒரு மன்னவன் ஆண்டு வந்தான். அவன், தனக்குமுன் ஆண்ட தன் முன்னேர்கள் எல்லோரைக் காட்டிலும் பெருஞ்சிறப்புடையவனுக விளங்கினமையால் 'தென்னவர் கோமான்' என்று அக்கால மக்களால் சிறப்பிக்கப்பெற்ருன். மேலும் அவன் போர்செய்வதில் பேராற்றல் படைத்தவனுகவும், அப்போரிலுண்டாகும் விழுப்புண்களையே அழிப்பரிய அணிகலனுகக் கொண்டிருப்பவனுகவும் இருந்தபடியால் அவன் கையில் எந்நேரமும் செந்நிற வேல் கனல்போன்று மின்னிக்கொண்டிருந்தது. அதனுல் அவன் 'செங்கனல் வேல் தென்னவர் கோமான்' என்றும் புகழ்ந்து பேசப்படுதலுண்டு.

இத்தகைய சிறப்பு வாய்ந்த தென்னவர் கோமானுக்கும், அவனுடைய அண்டைநாட்டு மன்னனுக்கும் ஒருசமயம் போர் மூண்டது. அண்டைநாட்டு மன்னனே சிறந்த அரண்வலி படைத்தவன். அவன் நாட்டைச் சுற்றிலும் திண்ணிய மதில் அமைந்திருந்தது. அம்மதிலை அழிப்பதென்பதே பகைவர்க்கு அரியதினும் அரிது. அதற்குமேலும் அம்மதில் மேல் பலவகையான பொறிப்படைகள் அமைக்கப்பெற்றிருந்தன. 'பொறிப்படை' என்பது இயந்திர விசை பொருத்தப்பெற்ற போர்ப்படைக்கலங்களாகும். அவை, மதிலை நெருங்குகின்றவரைக் கடித்துக் கொல்லவல்ல குரங்குவடிவமான பொறியும், தூண்டில் வடிவமுள்ள பொறியும், மதிலைப்பற்றி ஏறமுயல்வோரைக் கையில் குத்திக் காயம்பண்ணும் ஊசி வடிவமைந்த பொறியும், மேலும் கழுகு, கோழி, சிச்சிலிப்பறவை, பன்றி, யானை, புலி, பாம்பு, ஆடு, மயில், வில் முதலான பல வகை உருவிலமைந்த எண்ணற்ற பொறிகளுமாம். இவையெல்லாம் தம்மை இயக்குவாரின்றியே, மதிலைக் கைப்பற்ற வரும் எதிரிகளை அழிக்கவல்ல ஆற்றல் வாய்ந்த பொறிகளாகும். இத்தகைய கொல்லும் பொறிகள் பலவற்றைத் தன்பால் கொண்டிருத்தலால் அம்மதில் 'அடுமதில்' என்னும் புகழ்பெற்று விளங்கியது. அத்தகைய அடுமதிலை அரணகப் பெற்றிருக்கும் அண்டை நாட்டு மன்னனெடு போர்புரியவேண்டிய நிலைமை தென்னவர்கோமானுக்கு ஏற்பட்டுவிட்டது. எனினும் போரெனில் தோள் பூரிக்கும் வீரனுகிய தென்னவர் கோமான் இதற்குப் பின்னிடுவனே? இடானன்றே! ஆகவே, பாண்டியன் தன் நால்வகைப் படைகளையும் அணிவகுத்து அயல் நாட்டின்மீது நடத்திச் செல்லுமாறு படைத்தலைவர்களுக்குக் கட்டளையிட்டான். அவர்களும் அவ்வாறே படையெடுத்துச் சென்று மதிலை முற்றுகையிட்டனர். பாண்டியன் படைகளுள் யானைப்படைகள் சிறந்த வீரமிக்கவை. பல போர்களில் பகைமன்னரின் மதில்கள் பலவற்றை யழித்த பழக்கமுடையவை. ஆகவே அவ்யானைப்படைகள் அடுமதில் என்றும் கருதாது அதனைச் சூழ்ந்து போர்செய்யத் தொடங்கின. அவ்வியானைகளுள் மறமிக்க தலைமையமைந்த யானையொன்று தன்னைத் தடுத்த மதிற் பொறிகளையெல்லாம் விலக்கிக்கொண்டு அம்மதிலை நெருங்கித் தன் கூரிய கோட்டால் அதனைக் குத்திச் சிதைத்துக் கோட்டைக்குள் போக வழிசெய்துவிட்டது. களிறு, தன் கடுமுரணுல் அடுமதிலையும் இடித்து வீழ்த்தியதாயினும், அம்மதிலின் திண்மையால் அக்களிற்றின் கோடு சிறிது நுனிமுரியப்பெற்றது. அமரில் உண்டாம் புண்ணையும் ஆபரணமாகக் கொள்ளும் அருந்தமிழ்நாட்டுக் களிறன்றே அது! ஆகவே, தன் கோட்டின் நுனிமுரிவைக் குறித்துத் தனக்காக அக்களிறு சிறிதும் வருந்தவில்லையாயினும், தன் காதலியாகிய பிடியை எண்ணியபொழுது அதன் உள்ளத்தே சற்றுக்கவலை தோன்றிற்று. சிதைந்த கோட்டால் அழகழிந்த தோற்றத்தொடு அதன்முன்னே எவ்வாறு செல்வது

என்று நாணி ஏங்கியது. இந்நிலையில் அதற்குத் திடீரென ஒருயோசனை தோன்றிற்று. உடனே அது தான் இடித்துத் தள்ளிய மதிலின் வழியாக உள்ளே விரைந்தது. இடையில் தன்னை எதிர்த்தோரை யெல்லாம் காலால் மிதித்தும், துதிக்கையால் பற்றித் தரையி லடித்தும், கோட்டால் குத்தியும் கொன்று குவித்தது. இறுதியாக அது அந்நாட்டு முடிமன்னன் இருக்கும் இடந் தேடிச்சென்று, அவனைப்பற்றிக் கீழே தள்ளித் தன் கொம்புகளால் அவன் வயிற்றைக் குத்திக் கிழித்தது. அப்போது அம்முடிமன்னன் வயிற்றிலிருந்த குடல் அதன் ஒடிந்த கொம்பில் சுற்றிக் கொண்டு அதனெடும் வெளிப்பட்டது. அக்குடலால் கொம்பின் ஒடிந்த பாகமும் மறைந்து நின்றது. தன் யுக்தி பலித்த தைக் கண்ட களிறு பெரிதும் களிப்புற்றது. ஆகவே, அது ஒரு முடிமன்னனைக் கொன்ற பெருமிதத்தொடும், ஒடிந்த கொம்பு மறைபட்ட மகிழ்ச்சியொடும் தன் பிடி முன்பு நாணமின்றிச் சென்றது. பிடியும் தன் காதல் களிற்றின் வீரச்செயலை யறிந்து பெரிதும் போற்றிப் புகழ்ந்தது. பின்னர் அது தன் களிற்றின் கோடு முரிந்திருப்பதைக் கண்ட காலத்தும், அதனை அதன் வீரத்திற்கு அறிகுறியாக எண்ணி வியந்ததேயன்றி, அதனல் அதற்கேற்பட்ட சிறிய அழகழிவை உன்னி வருந்தவில்லை. இதுதான் பன்னூறுண்டுகட்கு முன்பு நம் செந்தமிழ்நாட்டு மக்களோடு பழகிய களிறுகள் அறிந்திருந்ததும் மேற்கொண்டிருந்ததுமாகிய நாகரிகமாகும்.

இந்நாகரிகத்தால் யார்க்கும் யாதொரு தீங்கும் உண்டானதில்லை. அதற்குமாருக ஒரு மறச் செயலால் தனக்குண்டான சிறு மறுவினை மறைப்பதற்கு மற்ருெரு மறச்செயலை மேற்கொண்ட இக்களிறு புகழையும், வீரத்தையும் ஒருங்கே பெற்று உவந்தது. இப்பழங்கால யானையானது மேற்கொண்டிருந்த நாகரிகத்தினையும், இக்கால என்நண்பருடைய மாப்பிள்ளை மேற்கொண்ட நாகரிகத்தினையும், ஒப்பிட்டுப் பார்த்தால், இக்காலமக்கள் நாகரிகத்தில் முன்னேக்கி ஏறுகின்றனரா, அன்றிப் பின்னேக்கி வழுக்கி விழுகின்றனரா என்றுதான் எண்ணவேண்டியிருக்கின்றது! உலகை வஞ்சிப்பதற்காக, நம்பிக்கை கொண்ட நன்மக்களை வஞ்சிப்பதற்காக, இளம்பெண்ணுலகை ஏமாற்றுவதற்காக மக்கள் மேற்கொள்ளும் வஞ்சக நாகரிகம்தான் இக்கால நாகரிகம், என்ருல் அஃதும் பன்னூறு ஆண்டுகட்கு முன்பே நம் நாட்டு விலங்கினம் அறிந்திருந்த நாகரிகத்தோடு ஒரு வகையில் ஒத்திருப்பதுதான் இவ்விருபதாம் நூற்ருண்டின் ஆறறிவு படைத்த மக்கள் மேற்கொள்ளும் நாகரிகம் என்ருல், இத்தகைய நாகரிகம் இன்றே இன்னே இறந்தொழி வதாக. அதற்கு மாருக, வள்ளுவர் கூறிய,

> பெயக்கண்டும் நஞ்சுண் டமைவர் நயத்தக்க
> நாகரிகம் வேண்டு பவர்.

என்னும் குறளில் அமைந்த உயர்ந்த உளப்பண்பு படைத்த உயரிய நாகரிகம் உயர்ந்தோங்கி வளர்வதாகுக.

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ఆముక్తమాల్యద -

మాలదాసరి కథాప్రసక్తి

by

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ఆముక్తమాల్యద ప్రధానముగ గోదాదేవి చరిత్రము నభివర్ణించుగ్రంథ మైనను నందుఁ బ్రస్తావవశమున వైష్ణవ సిద్ధాంత ప్రతిపాదకము లగు విష్ణుచిత్తుని కథ, ఖాండిక్య కేశిధ్వజ సంవాదము, యామునాచార్య చరిత్రము, మాలదాసరికథ యనుకథలు పేర్కొనఁబడినవి. ఇందుచేత నే యాముక్తమాల్యదయందు వస్త్వైక్యము లేదనియును, విష్ణుసంబంధు లగుకథలు సందర్భ మున్నను లేకపోయినను గూడ బలవంతముగ సంబంధము కల్పింపఁబడిన ట్లుండి యది యొక యతుకులబొంతగాఁ దయారైన దనియు లోకములో నొక ప్రథ వ్యాపించినది. కాని వైష్ణవధర్మ ప్రతిపాదన మను సూత్రము పయికథలయం దంతర్వర్తిని గా నుండి యాయాకథలకు నేకవాక్యత చేకూర్చుచున్న దనుటలో నెట్టి సందియమును లేదు.

ఆముక్తమాల్యదకథలో మాలదాసరికథ యప్రసక్తముగా నసందర్భముగాఁ జేర్పఁబడలేదు. దానికిఁ బ్రధాన కథతో నత్యంతసన్నిహితసంబంధము కల దనుట యథార్థము. అది యెట్టిదో పరిశీలింతము.

గోదాదేవి విష్ణుచిత్తుని యేకైకపుత్రి. అతఁడు శ్రీవిల్లిపుత్తూరిలో దేవాలయమునఁ దోటమాలి. మహాభక్తుఁడు. ప్రతిదినమును భగవదర్చనమునకు వలసిన పుష్పములను నుద్యానవనమున సేకరించి మాలగట్టి భగవంతుని కర్పించుట యాతని నిత్యకృత్యము. గోదాదేవి యతనికి నొకప్పుడు తులసీవనమున శిశువుగా నగపడినది. అతఁ డా శిశువు నెత్తుకొని యింటికిఁ దెచ్చి పెంచి పెద్దదానిని జేసెను. ఆమెయు భగవదర్పితముగా జీవితము సాగించుచు శ్రీరంగనాథునే తనభర్తగా వరించి ప్రతిదినముఁ దాను దనకొప్పున ముడిచి విడిచిన మాల్యమును భగవంతుని కర్పించుచు సంతృప్తి చెందుచుండెను. శ్రీరంగనాథునిఁ దప్ప మఱొకరిని వివాహ మాడ నని ప్రతిన వట్టి గోదాదేవి తదేకమయముగ నుండ నామె విరహబాధకు లోనయ్యెను. ఇట్లుండఁ గొన్నినాళ్లకు విరహబాధచే నామె మేను కృశించెను. ఆహారమును వర్జించుటచే నామె నానాఁటికిఁ దీసిపోవుచుండెను.

ఇట్లు తన కుమార్తె నానాఁటికిఁ గృశించిపోవుచుండఁగా దానికిఁ గారణము తెలియక విష్ణుచిత్తుఁడు శ్రీవిల్లిపుత్తూరిలోని తనయిష్టదైవముకడకుఁ బోయి యతనిని బూజించి యాపూజ ముగిసినపిమ్మట 'దేవా! దేవరదాసి యగు నాకుమార్తె దేనిగూర్చియో విపరీత మైన వ్రతచర్య నాచరించుచు గాత్రశోషము చేయుచున్నది. నే నెంత వలదని వారించినను వినుట లేదు. అపుత్రకుఁడనైననాకుఁ బుత్రియైనను, బుత్రకుఁడైనను తానే. నే నేమి చేయఁగలను? నీ వెఱుఁగనిది లేదు. దీని కేమి కారణమో సెలవిమ్మ' అని మిక్కిలి దీనముగాఁ వేడుకొనెను.

విష్ణుచిత్తుని దీనభాషణములను విని వెన్నుఁడు ప్రసన్నుఁడై యతనియెడ జాలిగొని యాతని ఛాందసమునకు మందస్మితము చేయుచు 'ఓయీ! వరాహావతారమున నేను భూమిని వహించియున్న సమయమున నా మహీమహిళ మదీయపూజోచితోపచారములలో నేది విశేషఫలప్రదమయిన దని యడిగెను అప్పుడు తక్కిన యన్నింటికంటె గానము విశేషఫలప్రద మని కుహనావరాహరూపమున నున్న నావలన భూదేవి యెఱిఁగి యది యెట్లు విశేషఫలప్రద మగునో యెఱిఁగింపవలసిన దని నన్ను వేఁడెను. అపుడు నేను మాలదాసరికథను, నతఁడు తనయొక్క సంకీర్తనఫలముచేత బ్రహ్మరాక్షసుని ఘోరరూపమును నివర్తించిన విధమును దెలుపఁగా నామె మిక్కిలి సంతోషించి తానును నావిధముగ గానముచే నన్ను సంతోషపెట్టఁ దలఁచి నీకుఁ గూఁతురై పుట్టి యున్నది. అనవరతము నావలని విరహబాధచే మత్సంకీర్తనగానము సేయుచుఁ బ్రొద్దు పుచ్చుచున్నది. నీవు దానికై భయము నెందవలదు. ఆమెను శ్రీరంగమునకుఁ దోడుకొనిపోయి శ్రీరంగనాథుని కిచ్చి యామెకు వివాహము గావింపు' మని యుపదేశించెను.

ఇట్లు మాలదాసరికథ వహనసమయమునఁ గుహనా వరాహముచే మహీమహిళకుఁ జెప్పఁబడిన దని శ్రీవిల్లిపుత్తూరిలోని వెన్నుఁడు విష్ణుచిత్తునికి గోదాదేవి విరహకారణముఁ దెలుపుచు నాకథను వివరించెను. ఈవిధమునఁ బ్రధానకథ యగు నాముక్తమాల్యదా వృత్తాంతమునకు మాలదాసరికథ సంబంధించియున్నది. ఇందుచే నాముక్తమాల్యదలోని యవాంతరకథలకుఁ బ్రధానకథతో సంబంధము లేదనుట దబ్బఱ యగుచున్నది.

రాయలనాఁటి సంఘము

by

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ఉపోద్ఘాతము :

సాహిత్యము సామాజికజీవనప్రతిబింబము. కవి యెంతజాగరూకతతో నున్నను దన కాలము నాఁటి సమాజముయొక్క ఛాయ లాతని కావ్యములో ప్రసరింపకమానవు. సమర్థుఁడైన కవి తానే కాలపుకథను కావ్యవస్తువుగా స్వీకరించి కృతి చెప్పుచున్నాఁడో యా కాలము నాఁటి వాతావరణమును దన కావ్యములో సృష్టించుటకు గట్టిప్రయత్నము సలుపును. కాని యట్టివాని కవితలోఁ గూడ నతనికే తెలియకుండ నజ్ఞాతముగ నతని కాలము నాఁటి సమాజచ్ఛాయలు పడక మానవు. తెలుఁగుకవులలో చాలమంది యిట్టిదోషమునకుఁ బాల్పడినవారే. రాయలవారును దీనికి నపవాదము కాఁడు. ఆముక్తమాల్యదలో మాలదాసరికథా ఘట్టమున పాఠకులకు దర్శన మొసఁగు మాలదాసరి యేవరాహావతార కాలము నాఁటివాఁడో కాక "చమురైన తోలుక్కుబుసంబు టెక్కియును ధరించి" రాయలనాఁటి మాలదాసరిగానే మనకుఁ గానిపించును. మాలదాసరి కాంచిన "యిడిసిన యిదుపులయెడలఁ బొఱ్ఱేటి నుత్తరేను కసింద కోరింద పొదలు" గల పట్టులు రాయలనాఁటి పాడఱినసీమలే. మాలదాసరియు బ్రహ్మరాక్షసుఁడును "తిగిచిన నడుగులు తెమలక రొమ్మప్పళించి యవ్వలికి చండించి దాఁటి" ద్వంద్వయుద్ధము నెఱపుట రాయలనాఁటి మల్లుల మల్లయుద్ధమును దోఁపఁజేయు ననుటలో సందేహము లేదు. సోమశర్మ ద్రవ్యభిక్షార్థియై మధురకుఁ బోయి యచట 'బహివడ్డ ద్విజున కల్పపుఁ బాచితం బిడి పసిడికై తా వాని బంతిఁ గుడిచి" "అరకూళ్లు మెక్కి" పాపపు ధనమును సంపాదించును. ఇది రాయలనాఁటి బ్రాహ్మణులు కడుపుకక్కుఱితికై కావించు చెడు పనులను పేర్కొనుచున్నది. అలనాఁటి చోరుఁడు "కటినుండి చనుమఱ గడిగాఁగ బిగియించి కట్టిన నిడునీలికాసె మెఱయఁగ" 'సాతు'ను కొల్లగొనుచుండెను. బ్రహ్మరాక్షసుఁడు సోమశర్మగా మాఱినప్పటి బ్రాహ్మణవేషము రాయలనాఁటి వైష్ణవుని సాక్షాత్కరింపఁ జేయుచున్నది. అతడు "పాణిస్థ దివ్య ప్రబంధసంపుటి" తోడ వైష్ణవుఁడై నిలిచెనఁట! రాయలనాఁటి వాతావరణము మాలదాసరి కథలో నిండార నెలకొని యున్న దనుటకుఁ బైదృష్టాంతములు చాలును. కాని యా కాలము నాఁటి సంఘము మాలదాసరి కథలో నెట్లు ప్రతిబింబించి యున్నదో యించుక పరిశీలింతము.

చాతుర్వర్ణ్యవ్యవస్థ :

రాయలనాఁటి కాలమున చాతుర్వర్ణ్యవ్యవస్థ చక్కఁగాఁ గొనసాగుచుండెను. అలనాఁటి బ్రాహ్మణులు 'కళల్ పదునాల్గు నేర్చి వాక్చండిమఁ జర్చ ఘటశాసుల' గెలుచుచుండిరి. శ్రోతులఁ దప్పుపట్టుచుండిరి. ఖండలముష్టి విప్పఁగని ప్రయోక్తలను బరిహసించుచుండిరి. జల్పవాదులై సుధీమండలి గ్రాంథికత్వము నవమానము చేయుచుండిరి. మఱికొందఱు బ్రాహ్మణు లల్పవిద్యచే గర్వించి పెద్దలను జెనకి యోడియు సరియైతి మనియు, సరిపోయి జయించితి మనియు నబద్ధము లాడి చిల్లర ప్రభువులను భ్రమియించుచుండిరి. ఆ కాలమున యజ్ఞము సేయుట యొక మహాప్రయత్నము. దానికి విస్తారమైన ద్రవ్యము గావలెను. అట్టి ద్రవ్యమును సంపాదించి యజ్ఞము చేయుటకై కొందఱు బ్రాహ్మణు లెట్టి యకార్యము నైనను జేయుటకు వెనుదీయకుండిరి. కులమునుండ వెలివేయఁబడిన బ్రాహ్మణునకు వ్యయాది కష్టములు తక్కువగా నుండునట్టి లఘుప్రాయశ్చిత్త మొసఁగి యా బ్రాహ్మణుఁ డిచ్చు దక్షిణ కాశించి కొందఱు బ్రాహ్మణు లాతనిపంక్తిని భుజించుచుండిరి. వైశ్యుల పురోహితులతోఁ గలిసి పుణ్యాహములకుఁ బోవుట యుత్తమబ్రాహ్మణులకు యుక్తము కాదు. కొందఱు బ్రాహ్మణు లట్టి యకార్యములు చేయుటకుఁగూడ సిద్ధపడి యా పుణ్యాహసమయములందు వచ్చిన బియ్యమునకై మొత్తులాడుచుండిరి. గ్రహణకాలములయందుఁ దాము కావించిన జప ఫలితములను ధనికులకుఁ గొందఱు ధారాదత్తము కావించుచుండిరి. ఊరిలోఁ బాదరక్షల దానము తామే కొనుటకుఁ గొందఱు బ్రాహ్మణులు గుత్తగొనుచుండిరి. శ్రాద్ధభోజనముల భుజించి యవి లేనినాఁడు శ్రాద్ధకర్తలతోఁ గలిసి పితృశేషము తిని యదియు దొరకనినాఁ డక్కవాడల నరకూళ్లు మెక్కి దుర్భరనికృష్టజీవితముఁ గొందఱు గడపుచుండిరి. షోడశ మహాదానములలోఁ దులాభారదానము పరమనీచము. దానిని గ్రహించుటకుఁగూడ బ్రాహ్మణులు సిద్ధపడుచుండిరనఁగా నానాఁటి బ్రాహ్మణసమాజములోఁ గొందఱుబ్రాహ్మణుల ప్రవర్తన మెంత నీచముగాఁ బరిణమించినదియుఁ దెలియఁగలదు. వారు తమకు దావాదికముల రూపమున వచ్చిన ధాన్యాదికమును వైశ్యులకడ నొకటికి సగముగా నమ్మి రొక్కము చేసికొనుచుండిరి. వారును జౌకగా వచ్చిన యా

ధాన్యాదికముల నాబ్రాహ్మణులకడఁ గొని లాభముల గడించుచుండిరి. అమాయకు లైనయాబ్రాహ్మణులు తాము గడించినద్రవ్యమును గూడ వారికడనే వడ్డి కిచ్చి పెట్టి మొత్తము పెరుగు నని యాశపడుచుండిరి. లెక్కలు కట్టుసమయమున వైశ్యులు వారితోఁ బేచీలు పెట్టుకొని వారిని రచ్చకు లాగుచుండిరి. ఆకాలమునాఁటి వైష్ణవులు స్నిగ్ధత్రిభాగముండిత శిరశ్శిఖలను, హిమధవళోపవీతములను, పుణ్యవడ్డ్వతయోర్ధ్వత్రిపుండ్రవల్లులను, తులశి కాష్ఠస్రగావళులను, గోపీనకటీసూత్ర కాషాయములను, జలపూర్ణ శుభకమండలువులను, బాణిస్థదివ్య ప్రబంధ సంపుటిని గలిగి పసిఁడిజిగితో బ్రహ్మవర్చసముతో భాగవతలక్ష్మితోఁ బొలుచుచుండిరి.

ఆకాలమునాఁటి శూద్రులలో “విడువ ముడువ వేసరని రెడ్డి యొక్కఁడే” మనకుఁ గానవచ్చును. రెడ్లాకాలమున ధనవంతులై యుదారముగ దానాదికములు నెఱపుచుండిరని దానివలన మనకుఁ దెలియనగుచున్నది. నాఁడు దేవాలయముల లోనికిఁ జండాలురకుఁ బ్రవేశము లేదు. చండాలురు దేవాలయమునకు వెలుపలి వైపుననే యుండి ‘గర్భమంటపి కడిగిన కలఁకజలము లోని తాళ్లొట్టినిండి కాలువగఁ జాఁగి గుడి వెడలి వచ్చునది శూద్రుఁ డిడఁగ’ గ్రోలుచుండిరి. ముఖ్యజాతి గనినంతనే వారు పాయవలయును. ప్రసాదవినియోగము చతుర్వర్ణములవారికి మాత్రమే. వారికిఁ బ్రసాదవినియోగము పూర్తి యగునంతదాఁక వేచియుండి చండాలురు త్రివర్ణేతరజాతి మెచ్చి దయతోఁ బ్రసాదము నిడఁగ దండె సాచి శ్రద్ధాతిశయమున వినతి నంది భుజించుచుండిరి. చండాలురు గుడిలాపటాతూపరాణిని దాఁటి లోనికిఁ బోరాదు. అచ్చటనే నిలిచి బహిరావరణప్రదక్షిణ మాత్రమున వారు తృప్తి గనుచుండిరి. ఆనాఁటి మాలదాసరివేషము ‘చమురైన.........’ అను పద్యమునఁ బ్రవ్యక్తమగుచున్నది.

ద్వంద్వయుద్ధము :

విద్యానగరమున దేవీనవరాత్రములయందు గొప్పగా దసరావేడుకలు జరిగెడి వని న్యూనిజ్ అను చరిత్రకారుఁడు వ్రాసియున్నాఁడు. దేవరాయలకాలమున జరిగినట్లుగా వర్ణింపఁబడినయీదసరావేడుకలు రాయలకాలముదాఁకఁగూడఁ గొనసాగినవి. ఆ దసరావేడుకలలో మల్లయుద్ధప్రదర్శన మొకటి. దేశములోఁ బేరు మోసిన జగజెట్టులైన మల్లులు తమయెదుట గావించిన మల్లయుద్ధ ప్రదర్శనమును సవిమర్శముగా వీక్షించిన యనుభవము కలరాయలవారు మాలదాసరి బ్రహ్మరాక్షసుల ద్వంద్వయుద్ధమునం దా యనుభవమును జక్కగా వినియోగించుకొని రనుటలో సందేహము లేదు. ‘తిగిచిన నడుగులు తెమలక...’ యను పద్యమున రాయలనాఁటి మల్లయుద్ధవిధానములు మనకుఁ దెలియుచున్నవి.

చౌర్యపద్ధతి :

ఆకాలమునఁ జోరులు నడుమునుండి చనుమొదాఁక నీలికాసెలను బిగియించి కట్టుచుండిరి. మీసములు కుక్షిగోళముమీఁద నుయ్యాల లూగుచుఁ బిల్లిగడ్డము నుమించునట్లు పెంచుకొనుచుండిరి. మొగము తెలియరాకుండునట్లు మొగము నిండుగ బూది పూసికొని గొదకట్టు కట్టుకొనుచుండిరి. చిటికెనవ్రేలిసందున చిమ్మల సురియను దాల్చి యాకాలపుఁజోరులు దారులు కాచి ‘సాతు’మీఁదఁ బడి దోచుకొనుచుండిరి. దొంగలు పడినపుడు సాతులోని జనము పలాయనమంత్రము పఠించుట మాలదాసరికథలో నొక సహజసుందర మైనఘట్టము. ‘దొంగలగుంపు బలము కలది కాదు. ఏల పాఱిపోయెద’ రని కొందఱు బాటసారులు తమ వారిని ప్రబోధించుచు దేవాయుధములను ఉవ్వచుండిరి. తమకడ నున్న ‘పైడిబాసమును’ చెట్లపైఁ బడవైచి కొందఱు దొంగలకు భయపడి పాఱిపోవుచుండిరి. మఱి కొందఱు ధైర్యసంపన్నులు తమ తలపై నున్నబరువు దించి కటారి దాల్చి దొంగలకు నెదురొడ్డి పోరుచుండిరి. మఱి కొందఱు దేవతావిగ్రహములు కలిగినమందసమును మాత్ర మీయక యది పోయినయెడలఁ దాము పస్తు పరుండవలసి వచ్చు నని దొంగలకు దయ పుట్టునట్లుగఁ బలుకుచుండిరి. మఱికొందఱు స్త్రీజనము నంటకుండినయెడల మామూకలోఁ గలసర్వస్వము మీ కిప్పించెద మని పలికి తా మనిన మాటప్రకారము నిలువుదోపుల నొసఁగుచుండిరి.

ఇతరవిషయములు :

ఆ కాలమున విఱిగిన జబ్బల నంటఁగుట్టు వెజ్జులు ప్రతిగ్రామమునను విశేషముగా నుండిరి. గుదియపోట్లచేఁ దలబ్రద్దలు కాఁగా నావ్రప్పులయందుఁ బ్రాఁతమసి యిడుట యానాఁటి సంప్రదాయము. ఆపదలో నున్నవారిని నాదుకొనుచు, దొంగలచే దోచుకొనఁబడినవారికి దయ మీఱఁ జీర చించి యిచ్చు ధర్మాత్ము లానాఁ డెందఱో యుండిరి. మఱి కొందఱు దొంగలు దోచుకొన్నందున నా యవకాశమును సంపూర్ణముగ వినియోగించుకొనఁ దలచి లేనిపోని సిరులను జెప్పి చుట్టముల యిండ్లమీఁదికి దాడి వెడలుచుండిరి.

మరులుఁదీగ మెట్టిన దారి తప్పుదు రని యానాఁటి వారి నమ్మకము. మాలదాసరి దారి తప్పుటకుఁగూడ మరులుదీగ

పెట్టుటయే కారణము కానోపు నని రాయలవారు తన నాఁటి మూఢవిశ్వాసమును మాలదాసరికిఁ గూడ నంటఁ గట్టినారు. నేరస్థులకుఁ గోలగగ్గర వైచుట యానాఁటి శిక్షావిధానములలో నొకటి. కోలగగ్గర యనఁగా నెద్దులకుఁ గాళ్లుచేతులు కట్టి క్రింద పడవైచునట్లుగ నేరస్థులను కాళ్లుచేతులు కట్టి పడవైచుట. ఇట్టి శిక్షావిధానము రాయలనాఁటి కాలమున నమలులో నుండెను. పల్లేరు కాయలు కాలికి గ్రుచ్చుకొన్నప్పుడు వానిని ననులోమ ముగాఁ గాక ప్రతిలోమముగా నూడ్చవలయు నని యానాఁటి వారికిని దెలియును. ఏ యే జాతులవారికి విధింపబడిన యాహారపదార్థము లా యా జాతులవారు భుజించుటలోఁ దప్పు లేదని యానాఁటివారి విశ్వాసము. 'అమృత మైనను జవుల జాత్యన్నసమము కాదని వారి దృఢ మైననమ్మిక.

మఱి యొక్క విశేష మేమనఁగా నా కాలమున బాటసారులకు నభ్యంగనస్నానము సేయించు నుష్ణతోయంపు టంగళ్లుఁ గూడ నుండెను. ఆనాఁటి పట్టణములకు వెలుపలనే మాలవాడ లుండెడివి. వాని కాకాలమున వెలివాడ లని పేరు. క్రొత్తచెప్పులు మెత్తనగుటకుఁ దంగెడాకు నుపయోగించుచుండిరి. రొక్కము పుచ్చుకొని వంట వండి పెట్టువంట కూటిళ్లును నా కాలమున విశేషముగా నుండినవి. కాని నేఁటివలెఁగాక యానాఁటివంటకూటిళ్లకు పెరుగు, నేయి, కూరలు మొదలగు సంభారములను బాటసారులే పంపి వంట వండించుకొని, వండినందునకు మాత్రమే వారికి డబ్బిచ్చు చుండిరి.

ఊరికి బ్రయాణమై పోవువారు క్రొత్తచెప్పులు కొనుట, కూర్చము గొరిగించుకొని యభ్యంగనస్నానము చేయుట, దారిలో దొరకునో, దొరకదోయని సంబెళ నిండుగ వక్కలాకుల నించుకొనుట, యొసటిపోఁత కనుకూలముగా దంచినబియ్యము వలసినంత మూటఁ గట్టుకొనుట, యాలికి మేలి-చీరలు కొనుట మొదలగునవి చేయుచుండిరి.

ముగింపు :

ఇట్లు మాలదాసరికథలో రాయలనాఁటి సంఘము, నానాఁటిసాంఘిక సంప్రదాయములుఁ బ్రతిఫలితములై రాయలనాటి జీవనదర్శనము సేయించుచున్నవి. సాహిత్యము సామాజికజీవన ప్రతిబింబ మనుట దీనిమూలమున నిరూపిత మగుచున్నది. తన నాఁటిసాంఘిక జీవనమును గన్నులకుఁ గట్టునట్లు చిత్రించినరాయలవారు ధన్యులు !

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సంవాదరచనలు

by

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Lecturer in Telugu.

చోరవర్ణనము

1. బసవపురాణము-పాలకుఱికి సోమనాథుఁడు.

కత్తియు, బలపంబుఁ, గావిచీరయును,
గత్తెర, యిసుము, నక్షతలును, ముండ్ల
బంతియు, నీలికప్పడమును, ద్రిండు,
మంతరకౌటుక, మరి చండవేది,
సెలగోల, యొంటట్టచెప్పులు, పీక,
యొలుకుల బూడిదయును, వాటుఱాలు,
కుక్కలవాకట్లు, కొంకి, నారసము,
గ్రక్కునఁ గంకటిరజ్జువు, నమర
గడియకన్నంబును, గడపకన్నంబు
గోడకన్నంబును, గుఱి నేలకన్న
మోడక త్రవ్వి యి ల్లొయ్యనఁ జొచ్చి
పరికించు—

పుట, ౧౫౪, ౧౫౫.

2. దశకుమారచరిత్రము-మూలఘటిక కేతన.

చ. పొయితల నీలిదిం డొలికిబూడిద ముండులబంతి గాలచీ
రయు సెలగోల కత్తి భ్రమరమ్ములక్రోలును మైల
మందు గొ
య్యయు మరి గ్రొంకి నారసము నాదిగఁ గల్గినసాధ
నంబు ల
న్నియు సమకూరఁ జేసికొని నేర్పున నేఁగితి ముచ్చు
ప్రొద్దునన్.

౫ అ ౬౨ ప.

3. సింహాసనద్వాత్రింశిక-కొఱవి గోపరాజు.

గాలిచీరయు, నొల్కబూడిద,
గ్రద్దగోరును, గొంకియున్,
గోలయున్, వెలుఁ గార్చుపుర్వులక్రోవి,
ముండులబంతియున్,
మైలమందులకొయ్య, కత్తెర,
మారుగన్నపుఁగత్తియున్
నీలిదిండులు, నల్లపూఁతయు,
నేర్పుతోడుగ ముచ్చులున్.

గీ॥ పాళె మున్నవారిపై నొల్కబూడిద
మందు చల్లి పెద్దమగులు కొంత
కాలఁ ద్రవ్వి రాచకూఁతు రుండెడుమేడ
కత్తిరింమనట్లు గంటు వెట్టి.

క॥ తొడితొడి క్రొవ్వుల పువ్వుల (పుర్వుల ?)
విడిచి దివియ లార్చిరి...............
....
....

భా ౨. పుట. ౮౮.

4. హరిశ్చంద్రద్విపద - గౌరన.

పారిఁబారిఁ బొమ్మన్నఁ బోయి, తల్కావి
చిర, ముండ్లబంతియు, సెలకట్టె, కత్తి,
బలపంబు, భ్రమరాలఁ బట్టినక్రోవి,
యొలికిలోపలి బూది, యొగి మైలమందు,
కుఱునీలికాసెయుఁ, గొంకి, నారసము,
నొఱపుగాఁ బూని వాఁ డుక్కున నేఁగి—

5. ఆముక్తమాల్యద-శ్రీకృష్ణదేవరాయలు.

సీ. కటినుండి చనుమఱి గడిగాఁగ బిగియించి
కట్టిననిడునీలికాసె మెఱయఁ
బిల్లిగడ్డము మించఁ బెరిఁగి మీసలు కుక్షి
గోళంబుమీఁద నుయ్యాల లూఁగ
బూది బ్రుంగినమొగంబున గౌదకట్టు పై
నపుమైల ప్రాఁకౌతు నాఁ జెలంగఁ
జిటిబ్రేలిపూసపై ఘటియిల్లు వెడఁబట్టు
చిమ్ములసురియడాల్ ముమ్మరముగ

గీ॥ నూరనుండియుఁ గనిపెట్టుచున్నవాఁడు
దప్పిపోనున్న డబ్బాటు దాఁ బొడఁగని
యట్టివేళఁ గాకళ్మ్రశు వదెడు నొకప్ర
చండచండాలచోరభటుండు తఱిమి.

చ. కవవటు డించి యేఁ గునుకఁగా సురెఁ గొంకులఁ దార్చి
కూలుదున్
నివిడినబొజ్జపై మిగులు నిద్దపుదోవతి దట్టి డొల్లి రాఁ
దివిచి పెనంగ వల్లువముఁ ద్రెంచి యనంతుని గంట్ల
కూనపుం
జెవులుగ గౌదకట్టు గసెచేరుల కెక్కియు దోఁపు
నొల్చిపోన్.

౬ ఆ.

6. పంచతంత్రము—బైచరాజు వేంకటనాథుఁడు

సీ. భవనదీపాహితభ్రమర కేటిక వాలు
కాభత్రి తలముళ్లు గద్దగోళ్లు
ములుదోరణము బట్ట మొలత్రాటి కుఱువాడి
కైదువు దెసకట్టు కావుబొట్టు
జిలుఁగుఁ గన్నపుఁగత్తి బలపంబు మొఁగమాయ
మందు తాలపుటాకు మైలగోచి
మడుపుటాకులు పోఁకపొడికాయ మోరచ్చు
చెప్పులు భుజగవృశ్చికచికిత్స
గీ. సుప్తివృద్ధికరౌషధక్షోద మసిత
వసనభంగంబు పెడతల వంకసికయుఁ
గాఱునును మేను నెఱ్ఱనికన్ను లమర
మారితత్రాసుఁ డపు డొక్క దొంగబంటు.
సీ. వచ్చి త్రిమ్మరుతలవరులు గన్గొనకుండ
బవరిచుట్టును బలపమున వ్రాసి
మంచి కన్నపుఁగత్తి మొన కత్తి పెట్టించి
యొయ్య నొయ్యన శిల లూడఁ దివిచి
వివర మేర్పఱిచి యా వెంబడిఁ బదములు
నడపి నల్వంకలు దడవి చూచి
యలికిడి లేకుండఁ దెలిసి యి ల్లొరఁబాఱి
వాకిటి గడియ నెవ్వడి సడల్చి
గీ. గాలి రాకుండ వెలుతురు గాక యుండఁ
గఱుఁ గఱబట్ట గన్నపుగండి గప్పి
యొడలిసొమ్ములు వేర్వేఱ నొలిచికొనఁగ
సరస కేతేరఁ బరికించి జలదరించి.

3 ఆ. 199-200 ప.

7. హరిశ్చంద్రోపాఖ్యానము — శంకరకవి.

క. మొల నీలికాసెయును బద
ముల నోరచ్చుల ధరించి ముదము దలిర్పన్
సెలగోలయు ములుబంతియు
బలపముఁ గత్తియును బూని పటుసాహసియై.

5 ఆ. 111 ప.

8. పరమయోగివిలాసము—తాళ్లపాక చిన్నన్న.

తనుఁ బోలుకోదండధారు లైనట్టి
యనుచరు లొకవేయి యందంద కొలువ
యొగదారి హరిగయు యొడమొట్టి (ముష్టి?) గుదియ
చిగురుల వెడల గీల్చినకోరసికయుఁ,
జేయమ్ము, నెకవారుచెప్పులు, రాగి
చాయలు దేరునచ్చపునీలిదట్టి,
మొలవంకియును, గోనముక్కుతో నొరయ
బలువుగాఁ బెట్టినపట్టెనామములు,
నిసుముఁ గన్నపుఁగత్తి యొడదట్టిలోనఁ
బొసఁగిన దివ్వార్పుఁ బువ్వులక్రోవి
తలముళ్లు, చొక్కు, నిద్దపుగద్దగోరు,
బలపంబు, బదనికల్, బంతి, కత్తెరయు,
నలవడఁ దనప్రియురాలితోఁ గూడి—

పుట. ౪౦౬.

* * *

అన విని యనుచరు లాపరాంతకున
కనిరి నేర్పులును సాహసములు మెఱయ
భావించి చూడ నీబంటుల సత్త్వ
మీ వెఱుంగవె వినుమిన్నియు నేల
వదలక మండలేశ్వరుడైనఁ గాచి
కొదుకక తెరువాటు గొట్ట నోపుదుము
పగలు చూచినసొమ్ము పగలు తేఁగలము
మిగిలినకడిమి నెమ్మెయిఁ దివ్వరాని
తాళముల్ గడియ లుద్ధతి మోప ప్రీలి
వ్రాలించు పెక్కైనబదనికల్ గలవు
మహి నెదురైన రిమ్మల నిద్ర వుచ్చు
మహిమలఁ గలచొక్కు మందులుఁ గలవు
ఇత్తఱి నిరుచేయి నెఱుఁగరాకుండఁ
గత్తెరసొమ్ములు కత్తిరింపుదుము
ఇలలోన నొండొరు నెఱుఁగరాకుండఁ
గలయ నామడయైనఁ గన్న పెట్టుదుము
అని యిట్లు తమదుసాహసములు చెప్పి
యనిరి వెండియు శాత్రవాంతకుతోడ—

పుట. ౪౩౬.

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గురుహేమబింబంబు గొలుసునం గట్టి
కదలింప నాసన్న గని మీఁదివార
లది యందుకొని యంత నతనిఁ గ్రమ్మఱను
అల గొలుసునఁ దొంటియట్ల నెన్నడుమ
బలసి చేదుకొనంగ……… పుట. ౫౧౬.

9. పరమయోగివిలాసము — తిమ్మనార్యుఁడు.

క. బలపముఁ గన్నపుఁగత్తియుఁ
దలముళ్లును జొక్కు నీలిదట్టి యిసుముఁ జే
మలత్రోలు గద్దగోరును
ములుబంతియుఁ గత్తెరయును మొదలగువానిన్.

౪ ఆ. ౧౭౪ ప.

10. ప్రబంధరాజవేంకటేశ్వరవిజయవిలాసము—
గణపవరపు వేంకటకవి.

గీ. కావు ములుబంతి సికముళ్లు గద్దగోరు
నల్లదట్టి సబిల్ల కన్నంపుఁగత్తి
బూది దివ్వార్పుపురు విసు మూఁడుఁగ్రోవి
తోలునిచ్చెన మొదలు ముందుగ ధరించి. ౬౫౯ ప.

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విక్రమార్కుని సాహసము

by
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ఉపోద్ఘాతము:

పూర్వము విక్రమార్కుఁ డనుమహీపతి యుజ్జయిని రాజధానిగాఁ జేసికొని భూమండలమును బరిపాలించుచుండెను. అతఁడు శుభలక్షణుఁడు. వదాన్యుఁడు. సాహసమునకును బరాక్రమమునకును నాతఁడు పెట్టినది పేరు! అట్టిరాజు 'నభూతో న భవిష్యతి'. అతఁ డనాథసస్యములకు మేఘముఁ బోలినవాఁడై కరుణామృతము కురియుచుఁ బ్రాజ్యసామ్రాజ్యలక్ష్మీరూఢిని నుల్లసిల్లుచుండెను. అతఁడు తన రాజ్యమునందును, నిరుగుపొరుగు రాజ్యములయందును నాఁడు నాఁటికి జరగు వర్తమానములను జారుల మూలమున నెఱుఁగుచు రాజ్యమును నిర్వక్రముగాఁ బరిపాలించుచుండెను.

చారవార్త:

ఇట్లుండ నొకనాఁడు విదేశములకుఁ బోయి యుండిన చారు లిరువురు వచ్చి యతని కాయాదేశములలోని విశేషములను దెలిపిరి. వాని నెల్ల సావధానముగా విని యాతఁడు వారిని మిక్కిలిగా నాదరించి వారితో నిట్లు పలికెను. 'ఓ చారులారా! మీ రిచటికి మరలి వచ్చునపుడు మార్గమధ్యమునఁ బర్వతములమీఁదఁ గాని, యరణ్యములయందుఁ గాని యేమేని వింతవిషయములను గంటిరా?'' అది విని వారిలో నొకఁడు మిక్కిలి వినయముతో రాజున కిట్లు చెప్పెను. 'దేవా! చిత్రకూట పర్వతముపై నే నొక చిత్రమును గాంచితిని. అచట నొక తపోవనము గలదు. అందు రత్నకాంచనమయ మైనదేవాలయ మొకటి యున్నది. దానిముం దొక సెలయేరు ప్రవహించుచున్నది. అందలి జలము పరిశుద్ధునిపైఁ బడినచో నమృతమువలెను, బాపాత్మునిపైఁ బడినచోఁ గాటుకవలెను దోఁచుచుండును. దానిపొంత నొక బ్రాహ్మణుఁడు మౌనము దాల్చి మంత్రపూర్వకముగా హోమము చేయుచున్నాఁడు. అతఁ డారీతిని నెన్ని సంవత్సరములుగాఁ దపస్సు చేయుచుండెనో యెఱుఁగరాదు. కాని యచట నొలికిన బూడిదమాత్రము హిమవంత మంత యెత్తున నున్నది.

ప్రయాణము:

ఇట్లాశ్చర్యకరముగాఁ జారుఁడు చెప్ప విని విక్రమార్కుఁ డావింత యెట్టిదో చూడ నుత్సహించినవాఁడై యాపావనతీర్థమును జూతము గాక రమ్మని ఖడ్గమాత్రసహాయుఁడై యాచారుని వెంట నిడుకొని చిత్రకూటమునకు బయలుదేరెను. అతఁ డట్లు బయలుదేరి 'క్రూరమృగప్రచార తరువిస్తారంబులం దూఱుచుఁ జని చని కొన్ని దినములకుఁ జిత్రకూటముఁ జేరి యందలి శైలప్రదేశములను గాంచుచుఁ బోయి యచట నొకచో ధారాతీర్థమును సందర్శించెను.

సాహసప్రదర్శనము:

అతఁ డాతీర్థమునందు స్నానమాడిన పిదప నచటి దేవాలయముఁ బ్రవేశించి దేవిని సందర్శించెను. పిదప నాతఁడు వెలుపలికి వచ్చి యచ్చట హోమశాలలో హోమము సేయుచుండిన బ్రాహ్మణునిఁ గాంచి యతనికి నమస్కరింపరాదు కనుక నమస్కరింపకయే యతనిని 'బ్రాహ్మణోత్తమా! నీ వీతీరున నెన్ని సంవత్సరములనుండి తపము సేయుచుంటివి?' అని యడుగఁగా నాతఁడు నిట్టూర్పు నిగుడ్చుచు నతనితో నిట్లు పలికెను. 'రాజా! నే నిచట నూఱు సంవత్సరములనుండి తప మాచరించుచుంటిని. కాని యీదేవికి నాపైఁ గృప యింకను రాకున్నది. నిరాహారుఁడనై మండుటెండలోఁ ద్రేతాగ్నులమధ్య హోమము సేయుచు నిట్లు మిక్కిలి కృశించి పోయితిని.' ఇట్లు మిక్కిలి దీనముగా విన్నవించుకొనిన యాబ్రాహ్మణుని నాతని యాసనము మీఁదినుండి లేపి విక్రమార్కుఁడు దానిపైఁ దాను గూర్చుండి దృఢసంకల్పుఁడై మిక్కిలి నిష్ఠతో 'మధుమిశ్రితము లగు మాలూరఫలములను' వేల్వఁ దొడఁగెను. అతని నిష్ఠకు మెచ్చియు నాతనిఁ బరీక్షింపఁ దలఁచినదై దేవి యాతనికిఁ బ్రత్యక్షము కాదయ్యెను. అంత నతఁడును గుపితుఁడై నిష్ఠ మానఁదలఁచియుఁ బ్రారంభించిన కార్యము నుజ్జగించుట లగ్గు కాదని యెంచి 'పలుకుఁ దేనియ గల తన తలపండును' వేల్వఁదలంచినవాఁడై 'తలచిక్కు చక్క మీఁదటికిఁ జెరివి యెడమకేలఁ దెమల్చుచు నడిద మెత్తి మెఱుఁగు మిడుఁగురు లెగయఁగా మెడకుఁ' బూనెను.

దేవీసాక్షాత్కారము:

విక్రమార్కుని యా సాహసమునకుఁ దలఁకి దేవి యాతనికిఁ బ్రత్యక్షమై 'ఓ రాజా! నీ ధర్మోత్సాహములకు మెచ్చితిని. ఇఁక నీసాహసము విడువు'మని యాతనిచేత

నున్న ఖడ్గమును బట్టుకొనెను. మఱియు నామె 'యోయీ! నీ కెట్టి హితమైనను వేఁడు మిచ్చెదను' అని పలుకఁగా నాతఁ డామెకు నమస్కరించి యిట్లు పలికెను. 'దేవీ! నీవు న న్నెట్లు మెచ్చితివి? ఈ బ్రాహ్మణుఁడు మౌనము దాల్చి నూఱుసంవత్సరములనుండి నిన్నుగూర్చి తదేకదీక్షతో ఘోరతప మాచరించుచున్నాఁడు. ఇతని నేల మెచ్చ వైతివి? నాయెడ గడియలో నీ కెట్లు మెచ్చు గలిగెను? ఇతఁ డేమి మెచ్చఁదగినవాఁడు కాఁడా?''

ఆతని పలుకులను విని దేవి 'ఓరాజా! యితఁడు దుస్తరవ్రతములను గలిగియు నితని మతి స్థిరము కాదు. ఇతని సంకల్పముకూడ నీచ మయినది. చంచలాత్మకృతమును, సంకల్పరహితమును నైన జపము లన్నియు హానిఁ బొందును. ఇతని భావ మస్థిర మగుటచే నితని వ్రతము లన్నియు నిష్ఫలము లయ్యెను. నీవో నిశ్చలమనస్కుఁడవై తప మాచరించితివి. అగుట నాకు నీపై మెచ్చు గలిగెను. నీవు ధన్యుఁడ' వనెను.

వరప్రదానము :

అపుడు రాజు 'తల్లీ! కన్యాదానమును, రాజాజ్ఞయును, దేవతావరమును దిరుగుట న్యాయము కాదందురు. అందుచే నీవును మాట తిరుగక నా కిచ్చెద నన్న వరముల నన్నిటిని వ్రతభ్రష్టుఁ డని తలఁపక యీ బ్రాహ్మణున కిమ్ము' అనెను. దేవియు నతనియెడ సంతృప్తి వహించినదై యా బ్రాహ్మణునికిఁ 'జతుశ్శతవత్సర భోగ్యమైన యుత్కృష్టమహీపతిత్వమును, దివ్యపదంబును' నిచ్చెను. దేవి యిట్లు బ్రాహ్మణునికి వర మొసఁగి విక్రమార్కుని సాహసౌదార్యాదిగుణములను బ్రస్తుతించి యంతర్ధాన మయ్యెను. ఆ బ్రాహ్మణుఁడును జరగిన దంతయుఁ జూచి యాశ్చర్యపడి విక్రమార్కుని వేనోళ్లఁ గొనియాడి తన యిచ్చఁ జనెను. విక్రమార్కుఁడును దన ప్రస్థానసంకల్పమీడేరఁగా నుత్సాహముతో రాజధానీనగరమునకు విచ్చేసి సుఖ ముండెను.

నాటక లక్షణములు

by

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నాటకము :

కావ్యము శ్రవ్య మనియు, దృశ్య మనియు ద్వివిధము. శ్రవ్య మనఁగ వినఁదగినది. దృశ్య మనఁగఁ జూడఁదగినది. నాటకము దృశ్యకావ్యము. అభినయప్రధానము, ప్రదర్శనానుకూలము నగు నాటకము పండిత పామరుల కందఱికి హృదయాహ్లాదము గొలుపుచుండును. కావున నే, "కావ్యేషు నాటకం రమ్య" మనియు, "నాటకాంతం హి సాహిత్య" మ్మనియు సహృదయులు నాటక ప్రాశస్త్యమును నిరూపించిరి. రూపము, రూపకము, నాట్యము నను నామాంతరములు దీనికిఁ గలవు. మీఁదు మిక్కిలి దశవిధ రూపకములందు నాటకము ముఖ్య మయినది. నాటకము, ప్రకరణము, భాణము, ప్రహసనము, డిమము, వ్యాయోగము, సమవాకారము, వీథి, అంకము, ఈహామృగము— అనునవి దశవిధరూపకములు.

నాటకమునందలి యితివృత్తము ప్రఖ్యాతముగ నుండవలయును. అనఁగ భారతాది ప్రసిద్ధ గ్రంథముల నుండి కథావస్తువును గ్రహింపవలయు నన్నమాట. నాయకుఁడు ధీరోదాత్తుఁడై యుండవలయును. ధీరుఁడు, ఆత్మశ్లాఘా విముఖుఁడు, గంభీరుఁడు, సత్యశీలుఁడు నగు నాయకునకు ధీరోదాత్తుఁ డని పేరు. నాటకమున నైదునుండి పదివఱకు నంకము లుండవలయును. శృంగార వీరరసము లందు నేదేని నొకటి ప్రధానముగ నుండి తక్కినవి యప్రధానములుగ నుండఁదగును. పంచ సంధులు నుండవలయును. నాటకము మంగళాంతముగఁ బరిసమాప్తము కావలయును.

పయి నుదాహరించిన లక్షణము లన్నియు మన యభిషేక నాటకమునఁ గలవేమో యించుక గమనింతము. అభిషేక నాటకము నందలి కథ రామాయణాంతర్గత కిష్కింధాది కాండత్రయములోనిది. కాన నితివృత్తము ప్రఖ్యాత మయినదే. ఈ నాటకమందలి నాయకుఁడు శ్రీరామచంద్రుఁడు. సకల కల్యాణగుణ సమన్వితుఁ డితఁడు. కనుక ధీరోదాత్తుఁ డయిన నాయకుఁడే యిందుఁ గలఁడు. ఇఁక రసము. మన నాటకములోని ప్రధానరసము వీరము. ఆఱంకములు గలవు. కథకూడ మంగళాంతముగ ముగియుచున్నది. కనుక నుదాహృతలక్షణము లన్నియు మన నాటకమునఁ గనఁబడుచున్నవి.

సూత్రధారుఁడు :

బీజసహిత మైన నాట్యానుష్ఠానమునకు సూత్ర మని పేరు. దీనిని జరిపించువానిని సూత్రధారుఁ డని యందురు. ఇతనికి నటుఁ డనియు, స్థాపకుఁ డనియు నామాంతరము లున్నవి.

నాంది :

ఎనిమిది గాని పండ్రెండు గాని పదునెనిమిదిగాని యిరువదిరెండు గాని పదములతోఁగూడి యాశీర్నమస్క్రియాది రూప మగుమంగళాచరణ పద్యమునకే నాంది యని పేరు. నాటకము నిర్విఘ్నముగ జరుగుటకై యీ పద్యమును జదువుదురు. నాందీ పద్య పఠనము పూర్వరంగము గాన, దీనిని నాచరించువాఁడు మొదటి సూత్రధారుఁ డనఁబడుచున్నాఁడు. నాందీ పద్యమున కథావస్తువు కొంచెమేనియు సూచింపబడవలయు నను నియమము గలదు. నాంది జరిగిన పిమ్మట రెండవ సూత్రధారుఁడు రంగస్థలమునఁ బ్రవేశించి నటీమారిషాదులతో విచిత్రముగ సంభాషించును. దీనికిఁ బ్రస్తావన యని పేరు.

సంస్కృత నాటకములందు సాధారణముగఁ దొలుత నాందీశ్లోకమును, పిమ్మట నాంద్యంతమున సూత్రధారుఁడు ప్రవేశించు నను సూచనయుఁ గనఁబడును. కాని భాసుని నాటకములందు మాత్రము నాందీశ్లోకము తొలుత గనఁబడదు; 'నాంద్యంతమున సూత్రధారుఁడు ప్రవేశించి' యను సూచనము చేయఁబడిన పిమ్మట సూత్రధారుఁడు ప్రవేశించి యొక శ్లోకముఁ జదువును. కాని యా శ్లోకమునందు నాందీ లక్షణములు కనఁబడుచుండుట గమనింపఁదగిన విషయము.

స్థాపన :

భాసకృతులలోఁ గానవచ్చు నీ స్థాపనకుఁ బ్రస్తావన, ఆముఖము నను నవి నామాంతరములు. ప్రస్తావనలో సూత్రధారుఁడు నటీ మారిషాదులతో నాటకకథను గూర్చియు, నాటకకర్తను గూర్చియు సంభాషించును. పూర్వరంగమున నటీమారిషాదు లుండరు. మారిషునకుఁ బారిపార్శ్వకుఁ డను మఱియొక పేరుకూడఁ గలదు. భాసకృతులలోని స్థాపనలయందు నాటకకర్తకుఁ గాని నాటకకథకుఁ గాని సంబంధించిన ప్రస్తావనయే యుండదు. అయినను స్థాపనలోఁ గథాంశమును, పాత్రప్రవేశమును సూచితము లగుచుండును.

అభిషేక నాటకములోని స్థాపన 'వీ రిరువురును (రామసుగ్రీవులు) ఒకరి కొకరు సాయపడి కష్టములు గట్టెక్కఁ బ్రతినలు చేసికొన్నారు' అను కథాంశమును రామలక్ష్మణాది పాత్రప్రవేశమును సూచించుచున్నది.

అంకము :

సంస్కృతనాటకములలో నంకములే గాని రంగము లుండవు. పాశ్చాత్య సంపర్కమువలన మనకు రంగము సుపరిచిత మయినది. అంకమునందు నాయకునికి సంబంధించిన కథ స్పష్టముగఁ జిత్రితము గావలయును. ఆ కథయు నొక్క రోజునకు సంబంధించినదిగా (ఏకైకదివసం వృత్తం) నుండవలయును. ప్రదర్శన యోగ్యములు కాని మజ్జన భోజనాదు లిందుఁ బ్రదర్శింపఁగూడదు.

కాని యభిషేక నాటకమునందు వాలిమరణము రంగస్థలమునఁ జూపఁబడినది.

విష్కంభము :

ప్రదర్శన యోగ్యములు కానివియు రసవిహీనములు నయిన విషయములు విష్కంభ ప్రవేశకాదులలో సూచింపఁబడుచుండును. జరగినదియు జరగఁబోవునదియు నగు కథాంశమును సంగ్రహముగఁ దెలుపునది విష్కంభము. ఇందు మధ్యమపాత్ర లుందురు. శుద్ధవిష్కంభ మనియు మిశ్రవిష్కంభ మనియు విష్కంభము రెండు విధములు.

అభిషేక నాటకమునందలి రెండవయంకమున మొదట నున్న విష్కంభమునందు కకుభుఁడును బిలముఖుఁడును బ్రవేశించి సీతాన్వేషణ వృత్తాంతమును దెలియఁజేయుదురు. సంపాతివలన సీతాపహరణోదంతమును దెలిసికొని హనుమంతుఁడు జలధి దాఁటి లంకఁ జేరె ననువిషయము వారి సంభాషణము మూలమున వ్యక్త మగుచున్నది.

ప్రవేశకము :

ఇది విష్కంభతుల్యమే. జరగినదియు జరగఁబోవునదియు నగు కథాంశమునే సంగ్రహముగ నిది తెలివిడి చేయును. కాని యిందు నీచపాత్రము లుందురు. ప్రవేశకము ప్రథమాంకమున నుండరా దని దశరూపకకారుని మతము.

అభిషేకనాటకమున నీప్రవేశకము కానరాదు.

భరతవాక్యము :

ఇది నాటకాంతమునఁ గానవచ్చు నాశీర్వాద రూపమున నున్న శ్లోకము. నాటకమునందలి ప్రధానపాత్రములలో నొకఁడు నాట్యశాస్త్ర నిర్మాత యగు భరతాచార్యుని పేరుమీఁదుగ నొక శ్లోకమును జదువును. ఈశ్లోకపఠనానంతరము నటీనటు లందఱును నిష్క్రమింతురు.

'భాషాసు రమ్యా గైర్వాణీ తస్యాం కావ్యం మనోహరం
తత్రాపి రూపకం రమ్యం తత్ర భాసకవేః కృతిః'.

భాష లన్నిట సంస్కృతభాష రమ్య
మనియు, నందు సత్కావ్య మత్యంతరమ్య
మనియు, నందు నాటకమ యత్యంతరమ్య
మనియు, నందు భాసకృతు లత్యంతరమ్య
ము లనియును నెలుఁగెత్తి బుధులు వచింత్రు.

అనువాదము

—రాధాకృష్ణశర్మ.

కిరాతార్జునీయ కథ

by

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ఉపోద్ఘాతము :

ద్యూతపరాభవమును సహింపఁజాలని యర్జునుఁడు భీష్మ కర్ణ సైంధవాది వైరివీరులను జయింప నభిలషించెను. తదాశయసిద్ధికై భ్రాతల యనుమతిని బడసి యతఁడు శరభ శార్దూలాది దుష్టమృగాళికి విహారభూమి యగు నింద్రకీల నగముపై నొక యాశ్రమమును నిర్మించికొని దివస్పతిని గుఱించి తపస్సు చేయఁదొడఁగెను. ధనురస్త్రంబులఁ గేలఁ దాల్చియు, శరధిద్వంద్వంబును వీపున బంధించియుఁ, గిరీటియై, కవచియై యతఁడు పంచానల మధ్యంబున మహా భయంకర మగుతపస్సు చేసెను. గాండివముతోఁ బాటు యోగదండమును, నస్త్రములతోఁగూడ దర్భాంకురములను, కవచములతోఁబాటు వైయాఘ్రాజినమును దాల్చి విజయుఁడు తప మాచరించుటచే నయ్యది విరుద్ధపుఁ దపముగఁ గన్పట్టెను.

దేవేంద్రుని గుఱించినతపస్సు :

ధనంజయుఁడు శాకాహారుఁ డయ్యెను. పాషాణాగ్ర భాగముల శయనింపసాగెను. ఇంద్రియ నిగ్రహాశక్తి నలవఱుచుకొనెను. నిర్ఝరాంభః ప్రవాహముల నఘమర్షణ స్నాన మాచరించి యతఁడు సుమరాజములతో శచీవల్లభుని సేవింప నారంభించెను. సతతము జంభారిమంత్రమును జపింపసాగెను. ఒంటికాలిపై నిలుచుండి మనోవాక్కర్మభిః పరిశుద్ధుఁడై తప మొనర్పఁ జొచ్చెను. ఒక్కొకతఱి యాతడు తనమీఁదికి లంఘించు శరభశార్దూలములను జీల్చి చెండాడెడి వాఁడు. ఇట్లత్యంతనిష్ఠతో నర్జునుఁ డమరేంద్రునిగుఱించి తపస్సు చేయఁ బూనెను. కొన్ని నెలలు గడచెను. ఋతువు లతిక్రమించెను. ఒకసంవత్సరము దాఁటెను.

శచీపతి సాక్షాత్కరించుట :

అంత విజయుని తపస్సును బరీక్షింపఁ దలఁచి యొక నాఁడు శచీవల్లభుఁడు వృద్ధబ్రాహ్మణవేషముఁ దాల్చి యతని యాశ్రమమునకు వచ్చెను. పార్థుని దీవించి పరమ నాస్తికభావమును బ్రస్ఫుట మొనరించి సహస్రాక్షుఁ డతనితో నిట్లనెను.

"అన్న! నీ వెవ్వరివాఁడవు? నీ మంత్రతంత్ర విధుల నవలోకింపఁగఁ బాకశాసనుని గుఱించి తప మాచరించుచున్నటుల వ్యక్త మగుచున్నది. నీవు చక్కని వాఁడవు; భాగ్యరేఖ పెం పెక్కినవాఁడవు. ఈ సాంద్రాటవీ సీమ యెక్కడ? నీ సుకుమారతాగుణ మెక్కడ? ఈ యెల ప్రాయమున ఘోరతపస్సు చేయఁదగునె? నీ మహాభుజయుగమును, దీర్ఘకోదండమును జూడఁగ భువనైకాధ్యక్షతకు సమర్థుఁడవుగాఁ గనఁబడుచున్నావు. మఱి యెందులకుఁ దప మాచరించుచుంటివో తెలియరాకున్నది? అదియునుగాక పాకశాసనునిగూర్చి తపస్సు చేయు మని యెవ్వఁడు నీ కాదేశించెనోగదా! బ్రహ్మవిష్ణుమహేశ్వరులలో నెవ్వనిగుఱించి యైనను దపస్సు చేయుట లెస్స. ఏల యన, శచీవల్లభుఁడు కలుషితశీలుఁడు; నిర్వీర్యుఁడు. అహంకారయుతుఁడు. ఔచిత్యరహితుఁడు. అట్టి యింద్రునిగుఱించి తపస్సు చేయుట ఫలప్రదము గాఁజాలదు."

వృద్ధబ్రాహ్మణుని పలుకులను బెడచెవినిఁ బెట్టి యర్జునుఁ డత్యంత నిష్ఠాగరిష్ఠుఁడై దేవేంద్రుని గుఱించియే తపస్సు చేయుచుండెను. అతని యేకాగ్రభావమున కలరి పాకశాసనుఁడు ప్రత్యక్షమై వరము వేఁడుకొను మనెను. అప్పు డర్జునుఁడు భీష్మకర్ణ సైంధవాదులతో నిండిన కురుపతి బలమును బరిమార్చునట్టి సత్త్వమును బ్రసాదింపు మని పురుహూతునిఁ గోరెను. శంభుకృప లేక సమరవిజయము గలుగ దనియుఁ, గాన నీశ్వరునిగుఱించి తపస్సు చేసి భీష్మాదులను జయింపు మనియు సహస్రాక్షుఁడు నుడివెను. అర్జునుఁ డందులకు వల్లె యనెను.

శివునిగుఱించి తపస్సు చేయుట :

తండ్రి యానతిని సభక్తికముగ శిరసావహించి సవ్యసాచి శశాంకశేఖరునిగూర్చి యత్యంత నిష్ఠాగరిష్ఠుఁడై తపస్సు చేయఁ జొచ్చెను. భసితోద్ధూళిత నిర్మలావయవుఁడై యతఁడు త్రికరణశుద్ధిగఁ బంచాక్షరీ మంత్రమును సతతము జపింపసాగెను. భస్మరజశ్శయ్యనుండి మేల్కాని, నిర్ఝర స్నాతుఁడై రుద్రాక్షధారణముఁ జేసి యతఁడు పర్ణశాలికాభ్యంతరమున శివునకు నరుణోదయార్చనము సలుపును. పిమ్మటఁ దపనోదయ, సంగవ, మధ్యాహ్న, సాయాహ్న, అర్ధనిశాసమయములందును భక్తిప్రపూర్ణుఁడై యర్జునుఁడు నానాధూపధూమములతోడను, కొండగోఁగులు మున్నగు ప్రసూనములతోడను ధూర్జటిని సేవించుచుండెను.

ఇట్లు పార్థుఁడు పశుపతిని గుఱించి తపస్సు చేయుచుండెను. ఒకనాఁ డింద్రతనూజుఁడు పూజాప్రసూనములు కోయుచుండఁగ నతనికిఁ గుర్కురముల భౌభౌరావములు

వినవచ్చెను. వేదమయమూర్తు లయిన యా శునకములు శరభశార్దూలములకంటెను బాగరు మిగిలి యుండెను. వానిని వనచరులుగా మాఱిన ప్రమథులు బంగరు గొలుసులతోఁ గట్టి కిరాతవేషము ధరించిన యీశ్వరుని కిరుప్రక్కల నడచుచుండిరి. చెంచెతయైనగిరికాదేవిని గూడి పశుపతి యోంకారదివ్యచాపము ధరించి విజయుని తపోవనముకడకు విచ్చేసెను.

తత్సమయమున ఘుర్ఘురధ్వనులు సేయుచు, కన్నుల నిప్పులు గ్రక్కుచు నొక వరాహము కిరాతార్జునుల నడుమ నేతెంచెను. మూకుఁడను రాక్షసుఁడే యా వరాహము. వారిరువురును దానిపై బాణములు నిగుడించిరి. తచ్ఛరఘాతముల కౌసూకరము సంక్షుభిత మయి నేలఁబడి మరణించెను. అంతఁ గిరాతవేషధారి యగుశివుఁడు విజయుని సమీపించి దశదిశలు మాఱ్మ్రోఁగునట్లుగ, 'ఎవ్వఁడవురోరి నీవు? ఈ యింద్రకీలపర్వతము నేలు సార్వభౌముఁడను నేను. నా బాణపుదెబ్బచేఁ జచ్చిన వరాహముపై నీవు బాణము నేయఁదగునె? చూడఁగ నీవు తపస్వివలె నున్నావు. మఱి ధనువుఁ బట్టవచ్చునె? శాంతిపరులకు సత్త్వహింస కూడదు. తబిసివి కావున నీకుఁ జావు తప్పినది.'' అని క్రోధోద్వేగముతోఁ బలికెను. అందుల కర్జునుఁ డిట్లనెను. ''మీఁదికి వచ్చి పడు క్రూరమృగములను సంహరించుటలో దోష మేమి కలదు? కనుక వక్రభాషణములు మాని నీ త్రోవను బొమ్ము.''

శివార్జునుల యుద్ధము :

అంతలో మధ్యాహ్న మయ్యెను. విజయునకు శివార్చన వేళ యయ్యెను అప్పు డతఁడు శివునితో 'మీ రెల్లరు నలసి యున్నటుల ద్యోతక మగుచున్నది; కాన వాగ్వాదము నిఁక నైనను చాలించి నాయాశ్రమమున విశ్రాంతి గైకొనుఁ' డని నుడివెను. కపటకిరాతకుఁ డందులకు సమ్మతింపక యతనితో యుద్ధముఁ జేయవలయు నని తన హృదయము తహతహపడుచున్న దనియు, వీరవనితయైన తన భార్య వీరాహవములను జూడ నాసపడుచుండు ననియుఁ బలికెను. తుదకుఁ గిరాతార్జునులు యుద్ధమునకుఁ గడంగిరి.

సవ్యసాచి తన శక్తికొలఁది శివునిపై బాణములు ప్రయోగించెను. కాని వాని నన్నిటిని నతఁడు సునాయాసముగఁ బ్రతిహత మొనర్చెను. అటులనే యీశ్వరుని శరములను విజయుఁడు ప్రతిహత మొనర్చెను. వారిరువురు నొకరిపై నొకరు శరవర్షము కురియించిరి. కాని శర్వుని మాయోపాయమువలన నర్జునుఁడు దివ్యాస్త్ర మంత్రాక్షరములను విస్మరించెను. అతని నిరంతరాస్త్ర విద్యాభ్యాసము నిష్ఫల మయ్యెను. ఏమియుఁ దోఁపక యర్జునుఁడు గాండీవముతోడ శివుని తలపైఁ గొట్టసాగెను. ఆ దెబ్బలకు ధూర్జటి శిరోభాగమున నున్నమందాకిని నలఁగిపోయెను; చంద్రరేఖ బ్రహ్మకపాల రంధ్రమున దూఱెను. అది చూచి చెంచెతయైన పార్వతి భయవిహ్వాల యయ్యెను. పిమ్మట శివార్జునులు మల్లయుద్ధమునకు దిగిరి. ఘోరమూర్తు లయి వారు బాహాబాహి, ముష్టాముష్టి పోరాడిరి. శివుఁడు కిరీటి వక్షమునఁ దన్నెను. అతఁడు శివుని యూరమును బొడిచెను.

ఈశ్వరుఁడు ప్రత్యక్ష మగుట :

అంత నీశ్వరుఁడు ముష్టిఘాతముల బాధను సహింపలేక పరిశ్రాంతుఁడై పార్థునికిఁ బ్రత్యక్ష మయ్యెను. అహిరాజహారము లతని గళసీమ నలంకరించియుండెను. అతనితామ్ర జటాజూటమున గంగాదేవి యుండెను. అతనికటిసీమ గజచర్మ మలంకరించియుండెను. చెంచెత పార్వతి యయ్యెను. ప్రమథులు నిజాకృతులను గైకొనిరి. శునకభావమును వీడి వేదములు పూర్వస్థితిని స్వీకరించెను. దేవతలు పశుపతిని సభక్తికముగఁ బ్రార్థించిరి.

ఆశ్చర్యచకితుఁడై యర్జునుఁడు పార్వతీపతికి భక్త్యంజలులు సమర్పించి ప్రస్తుతించెను. కఠినోక్తు లాడితిననియు, ముష్టిఘాతములతోడను, గాండివముతోడను బాధించితి ననియు, క్షంతవ్యుఁడ ననియు విజయుఁడు శివునికి విన్నవించుకొనెను.

చంద్రశేఖరుఁ డతని తపోవిధానమునకును, పాశుపతవ్రతదీక్షకును, బాహుబలమునకును మెచ్చి వరము వేఁడుకొను మని వివ్వచ్చునిఁ గోరెను. అప్పు డర్జునుఁడు రౌద్రము, ఘోరము, లోకరక్షకము నైనపాశుపతాస్త్రమును బ్రసాదింపు మని పరమేశ్వరు నడిగెను. అందులకు శివుఁడు సంతుష్టాంతరంగుఁడై వరప్రసాద మనుగ్రహించి యదృశ్య మయ్యెను.

మే మంతా పల్లెవాసులం!

by

K. VISWANATHAM, B.A. (Hons.)

మే మంతా పల్లెవాసులం !
మే మంతా స్వచ్ఛందజీవులం !!
విలాసాల బస్తీలకు,
నకలు సరకు నాట్యాలకు,
వచ్చిపోవు వేషాలకు,
దూరులం ! బహుదూరులం !!

విక్రయింప బడజాలని
జన్మహక్కు మా కున్నది;
విశదపఱుపజాలని, ఒక
నిగూఢానంద మున్నది.
ఎందు కలా. తెలుసా ?

ప్రకృతిదేవికి బంధువులం,
మూగజీవుల కాప్తులం.

స్వేచ్ఛావిహంగముల సమగతులు,
కోయిలమ్మల "కుహు" "కుహు"లు,
మావినోదాల కాస్పదం;

స్వర్ణమత్స్యముల తళతళలు,
మిసాలచేపల మిసమిసలు,
ఒసగును మా కుత్సాహం,
ఉత్తేజం.
చిఱుగంటల మువ్వల పట్టెడ
ఆఁబురుమీద ఆడుచుండగా
కసవు మేయు బసవన్నే,
జత వీడని మా చెలికాడు;
నీటిపక్షుల సంగీతధ్వని వినీ,
మొగలిపొదల పరిమళమ్ము పీల్చి
చొదుము పరవశులం.

దట్టమైన తరుచ్ఛాయలు,
కూలంకష గమనరీతులు
మా సుస్వప్నముల కితివృత్తం;
ఆరోగ్యాభ్యుదయదాయకం.

మే మంతా పల్లెవాసులం!
మే మంతా స్వచ్ఛందజీవులం !!

"పరమొ గిరమ్మొ దానితలపై నొకదోసెడు మన్ను చల్లి సుం
దరి మెఱుఁగుం గపోలములు దాచినముద్దులు దొంగిలించి సం
బరముగ శీధు వానుము; నమాజులు పూజలుఁ జేయ నేల? యె
వ్వ రయిన వచ్చినారె మృతివాటిక కేఁగినపూర్వయాత్రికుల్?"

—దువ్వూరి రామిరెడ్డి

—పానశాల

विद्यार्थी-जीवन का महत्व

by

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रूप रेखाः ब्रह्मचर्याश्रम का तत्व—विद्यार्थी-जीवन की महिमा—आनंद और स्वच्छंदता—ज्ञानोपार्जन और संयम का काल—प्राचीन और आधुनिक विद्यार्थी-जीवन में भेद—आदर्श विद्यार्थियों के कर्तव्य दुराचारों से बचाव—भारतीय विद्यार्थी—उपसंहार।

प्राचीन काल से हमारे देश में मानव जीवन को चार भागों या आश्रमों में विभक्त किया गया है जो ब्रह्मचर्य, गृहस्थ, वानप्रस्थ और सन्यास नाम से प्रसिद्ध हैं। इन में पहला आश्रम सब से महत्वपूर्ण है। वह उस समय को कहते हैं जब कि बालक गुरु के पास जाकर विद्याध्ययन करके ज्ञान-भंडार को धीरे धीरे पूरा कर लेता है। विद्यारूपी सूरज से अज्ञान रूपी अंधकार दूर भाग जाता है और बच्चे ज्ञानवान बन कर सारी बातें सीख लेते हैं जो अपने भविष्य के लिए आवश्यक हों।

आज का विद्यार्थी कल का नागरिक है। या यों कहें कि विद्यार्थी-जीवन वह सांचा है जिस में भावी नागरिक ढलते हैं। इसलिए यह समय अधिक मूल्यवान समझा जाता है। यही कारण है कि विद्यार्थियों को पढ़ने केलिए सब तरह की सुविधायें दी जाती हैं। सरकार और धनी लोगों की ओर से छात्रवृत्ति (स्कालर-शिप) का प्रबंध हुआ है। पढाई में कुशल रहनेवालों को पुरस्कार आदि दे कर प्रोत्साहन भी दिया जाता है। इस अमूल्य जीवन का सदुपयोग करनेवाले आगे चलकर बड़े बनेंगे, इस में शक नहीं है। महात्माओं की भविष्य की धुंधली तस्वीर यहीं पर देखने को मिली है। महात्मा गाँधीजी, पंडित जवाहरलाल नेहरू, कवीन्द्र रवीन्द्रनाथ जैसे महानों का भव्य रूप उनके विद्यार्थी-जीवन के काल में हीं ढलते थे। संक्षेप में कहें तो विद्यार्थी-जीवन वह बुनियाद है जिस पर भविष्य का निर्माण होता है।

विद्यार्थी-जीवन आनंददायक है! कवि 'सनेही' के शब्दों में "चैन था, नाम था न चिंता का, थे दिवस और ही लड़कपन के"। वास्तव में, लड़कों को चिंता की बू तक नहीं लगती। वे स्वच्छंद और सानंद रहते हैं। उन्हें घर-बार या दाल-रोटी की फ़िक्र नहीं। उनका काम 'खेलना और खाना' है। वे मज़े में अपने दिन काटते हैं।

पर सच्चे विद्यार्थी का एक मात्र लक्ष्य होता है ज्ञानोपार्जन। विद्यार्थी अपने साथियों और अध्यापकों के साथ रहने से और विचार विनिमय से अनेक विषयों को सीख लेते हैं। कभी कभी छात्रवास में रहने के कारण उन्हें सामाजिक बातों का भी ज्ञान हो जाता है। पुस्तकों के गहरे अध्ययन के द्वारा उनका ज्ञान भंडार बढ़ता है। बालकपन ही अध्ययन करने केलिए उचित समय है। तब बालकों का मस्तिष्क कच्चा और उर्वरा है। उस में जो बीज बोया जाता है वही अंकुरित हो कर वृक्ष का रूप धारण कर लेता है। अंग्रेज़ी की एक कहावत है छुटपन और सफ़ेद कागज़ सब निशानों को लेते हैं।

इसलिए बचपन में अच्छी किताबों को पढ़ना चाहिये और बुरी संगति से बचते रहना चाहिये।

प्राचीन काल के विद्यार्थी-जीवज और आधुनिक काल के विद्यार्थी-जीवम में अधिक भेद दीख पड़ते हैं। उन दिनों बालकों को गुरु के पास भेजा गया था। वे तो गुरु की सेवा करते हुए वहीं रहते थे और अपनी पढ़ाई पूरी करके कई साल के बाद अपने माँ-बाप से मिलते थे। आजकल स्कूल और कालेज में फ़ीस देकर विद्या प्राप्त की जाती है। गुरु की सेवा का भाव उनमें नहीं रह गया। वे आधुनिक सभ्यता के शिकार बनकर फ़ैशन के पीछे पड़ गये हैं। बनाव और श्रृंगार की भावनायें उनके दिल में घर कर जा रही हैं।

हमारे देशमें पंडित ईश्वर चन्द्र विद्यासागर, सर टी. मुत्तुस्वामी अय्यर आदि कई आदर्श विद्यार्थी हुए हैं जिनके जीवन चरित्र पढ़ने से पता चलता है कि उनका विद्यार्थी-जीवन कितना श्रेष्ठ रहा। वे दोनों बचपन में बहुत गरीब थे और बड़ी तकलीफों का सामना करते हुए उन्होंने बड़ी लगन से विद्याभ्यास किया। धीरे धीरे वे बड़े विद्वान बने। फिर भी उन्हें गर्व तो छू तक नहीं गया। यही कारण है कि इन्होंने बड़ा नाम पाया। विद्यार्थियों को चाहिये कि वे ऐसे आदर्श महापुरुषों का अनुकरण करने का प्रयत्न करें।

खेद की बात है कि आजकल हमारे विद्यार्थी बहुत गिर गये हैं। वे तो आराम और आलस्य की ओर दौड रहे हैं। उन्हें आलसी छोड कर परिश्रमी बनना चाहिये। नींद त्याग कर जाग्रत होना चाहिये। पश्चिमी लोगों की वैज्ञानिक प्रगति देखकर अपनी उन्नति करनी चाहिये। माँबाप की और देश की सेवा करनी चाहिये। समय का सदुपयोग करना चाहिये और चित्रपट आदि आधुनिक मनोरंजन की तरफ़ अधिक रुचि नहीं रखनी चाहिये। विद्याध्ययन के साथ ही वागवर्धिनी सभा, बालचर, सेवादल आदि संस्थाओं में भी शामिल होकर खूब भाग लेना चाहिये जिस से उनका सेवा-भाव बढ़ जाय।

स्वतंत्रभारत के विद्यार्थियों और विद्यार्थिनियों के कर्तव्य अत्यधिक हैं। भारत का भविष्य उन्हींपर निर्भर है। इसलिए उन्हें देशोद्धार की ओर ध्यान देना चाहिये। भारत-माता यह अनुग्रह करे कि उसकी संतानें राष्ट्र के कल्याण की ही बातें सोचा करें, सादगी और सरलता का जीवन बितावें और उच्च विचार रखें।

———

रहिमन बात अगम्य के, कहन सुनन के नाहिं।
जो जानत सो कहत नहिं, कहत सो जानत नाहिं॥

GEOMETRICAL PROOFS, BY PROJECTIONS

by

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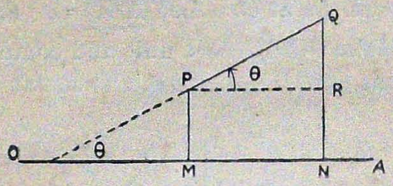
I. Projections:

Definitions: (1) If from the ends P and Q of a st line PQ, perpendiculars PM and QN



are drawn to a fixed st line OA then MN is said to be the projection of PQ on OA.

(2) If θ be the angle, between any st. line PQ and a fixed line OA, measured from the line OA in the anticlockwise direction to the direction of PQ *the projection of PQ on OA is PQ cos θ in magnitude and sign.*

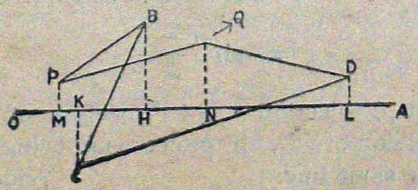
This follows from the definition of 'cos θ' applicable for all angles 'θ'.

(3) *The projection of PQ on a line perpendicular to OA is PQ sin θ in magnilnde and sign.*

This follows from the definition of 'sin θ' applicable for all angles 'θ'

(4) *The projection of PQ on a fixed line OA is equal to the sum af the projections on OA of any broken line, beginning at P and ending at Q.*

Let $PBCDQ$ be any broken line joining P and Q. Draw PM, BH, CK, DL and QN perpendicular to OA.



Now, the projection of PB is MH and is positive.

The projection of BC is HK and is negative.

The projection of CD is KL and is positive.

The projection of DQ is LN and is negative.

∴ The sum of the projections of the broken line $PBCDQ$ on OA.

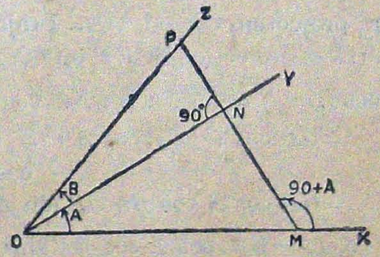
$$= MH + HK + KL + LN$$
$$= MH - KH + KL - NL$$
$$= MK + KN$$
$$= MN$$

A similar proof will be applicable whatever be the positions of P and Q, and however broken the lines joining them may be.

Cor: The sum of the projections of any broken line, joining P to Q, is equal to the sum of the projections of any other broken line joining the same two points ; for each sum is equal to the projection of the st line PQ.

II. General proof by projection of the addition Theorem:

Let XOY be the angle A, and YOZ, the angle B. Let P be any point on OZ, the



bounding line of the angle $(A+B)$. Draw PN ⊥ to OY, and prodnce it to meet OX at M.

Then $\angle XMP = 90° + A$

Now projection of OP on OX = projection of ON on OX + projection of NP on OX.

[Vide I (4)]

$\therefore\ OP \cos(A+B) = ON \cos A + NP \cos(90+A)$

$= OP \cos B \cos A + OP \sin B \cos(90°+A)$

On division by OP, we have

$\therefore\ \cos(A+B) = \cos A \cos B - \sin A \sin B$ (1)

Projecting OP on a $\perp$ to OX, we have

Projection of OP on a $\perp$ to OX = Projection of ON on a $\perp$ to OX + projection of NP on a $\perp$ to OX

i.e $OP \sin(A+B) = ON \sin A + NP \sin(90°+A)$

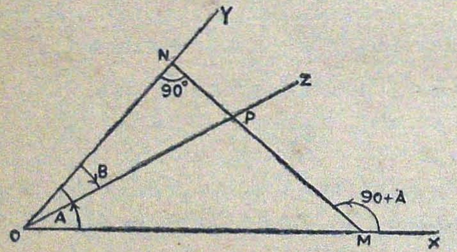
$= OP \cos B \sin A + OP \sin B \sin(90+A)$

$= OP \sin A \cos B + OP \cos A \sin B$

$\therefore\ \sin(A+B) = \sin A \cos B + \cos A \sin B$

III. General proof by projection of the subtraction theorem:

Let XOY be the angle A, and let YOZ be the angle B, described in the counter



clockwise direction, so that $\angle XOZ = A - B$, and OZ is inclined to OY at the angle $(-B)$.

From P, any point on OZ draw $PN \perp$ to OY and allow it to meet OX at M.

Then, projection OP on OX = Projection of ON on OX + Projection of NP on OX.

i.e $OP \cos(A-B) = ON \cos A + NP \cos(90°+A)$

$= OP \cos(-B) \cos A + OP \sin(-B) \cos(90+A)$

$= OP \cos A \cos B + OP \sin A \sin B$

$\therefore\ \cos(A-B) = \cos A \cos B + \sin A \sin B$

Again, Projection of OP on a $\perp$ to OX = Projection of ON on a $\perp$ to OX + Projection of NP on a $\perp$ to OX

i.e $OP \sin(A-B) = ON \sin A + NP \sin(90+A)$

$= OP \cos(-B) \sin A + OP \sin(-B) \sin(90°+A)$

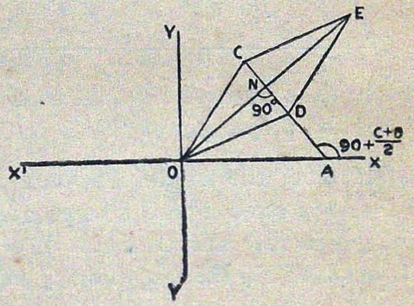
$= OP \sin A \cos B - OP \cos A \sin B$

$\therefore\ \sin(A-B) = \sin A \cos B - \cos A \sin B$

Note: The proofs of the addition and subtraction theorems given above are perfectly general and apply to any configuration for all positions of the bounding lines OY and OZ.

IV. General Proof by Projection of the Product formulae:

Let $X'X$ and YY' be two stlimes intersecting at rt $\angle s$ at O. Let $\angle XOC = C$ and $XOD = D$ Make $OC = OD = 1$ unit and complete the rhombus $OCED$. Let OE, CD cut at N.



Then (i) OE brisects $\angle DOC$

(ii) OE and CD bisect each other at right angles at N.

Hence $\angle DOE = \frac{C-D}{2}$ and

$$\angle AOE = D + \frac{C-D}{2} = \frac{C+D}{2}$$

$$\angle XAD = 90° + \frac{C+D}{2}$$

Also, $OE = 2\ ON = 2\ OC \cos \angle NOC$

$$= 2 \cos \frac{C-D}{2}$$

$DC = 2\ NC = 2\ OC.\ \sin \angle NOC$

$$= 2 \sin \frac{C-D}{2}$$

Now, Projection OD + Projection of DE = Projection of OE, all projections being made on the same line. [vide I (4)]

i.e *Projection of OC+ Projection of OD= Projection af OE*

Hence projecting on $X'X$, we have

$$\cos C+\cos D=2\cos\frac{C+D}{2}\cos\frac{C-D}{2} \qquad (1)$$

Projecting on $Y'Y$, we have

$$\sin C+\sin D=2\sin\frac{C+D}{2}\cos\frac{C-D}{2} \qquad (2)$$

Again, Projection of OC = Projection of OD + Projection of DC, on any line [vide I (4]

∴ *Projection of OC — Projection of OD = Projection of DC*

Hence projectiong on $X'X$, we have

$$\cos C-\cos D=2\sin\frac{C-D}{2}\cos\left(90+\frac{C+D}{2}\right)$$

$$=-2\sin\frac{C+D}{2}\sin\frac{C+D}{2}$$

$$=2\sin\frac{C+D}{2}\sin\frac{D-C}{2} \qquad (3)$$

Prijecting on YY' we have

$$\sin C-\sin D=2\sin\frac{C-D}{2}\sin\left(90+\frac{C+D}{2}\right)$$

$$=2\sin\frac{C-D}{2}\cos\frac{C+D}{2}$$

$$=2\cos\frac{C+D}{2}\sin\frac{C-D}{2} \qquad (4)$$

"In order to reach the Truth, it is necessary, once in one's life to put everything in doubt—so far as possible"

—DESCARTES.

"The dance of the electrons can be seen by no one; the most powerful telescope can reveal only a meagre fraction of the distance into the cold, far corners of space. But with the aid of Mathematics and the imagination, the very small, the very large—all things may be brought within man's domain"

—EDWARD KASNER and JAMES NEWMAN

REFLECTION OF LIGHT

by

A. V. S.

When a ray of light travels in a homogeneous optical medium, it travels in one and the same straight line. But when this ray meets the surface of separation of another optical medium of different optical density, the ray undergoes the following changes :—

(i) A portion is reflceted backwards into the original medium according to certain definite laws.

(ii) A second portion is transmitted into the new medium in a new direction according to some other definite laws.

(iii) The remaining portion is scattered or irregularly reflected by the surface of separation.

In the above consideration, if the second medium is opaque, transmission of light into the medium cannot take place. In addition, if the surface of separation is highly polished, scattering also cannot occur and the whole of the incident light will be reflected back into the original medium. Such a plane polished surface of an opaque body is known as a *plane mirror*. Highly polished metallic surfaces, therefore, will be ideal plane mirrors. An approximation to an ideal plane mirror for general purposes can be got by silvering a strip of plane mirror at its back. In such a mirror it should be noted that the *back*, and not the front, is the reflecting surface.

Laws of reflection of light :

The phenomenon of reflection of light is governed by the following two laws :—

I. *The incident ray, the normal to the surface at the point of incidence, and the reflected ray lie in one and the same plane.*

II. *The angle of incidence is equal to the angle of reflection.*

Definitions :

(i) Any straight line drawn perpendicular to a point on a surface is known as a *normal* to the surface at the point.

(ii) The angle between the incident ray and the normal at the point of incidence is known as *the angle of incidence.*

(iii) The angle between the reflected ray and the normal at the point of reflection is known as *the angle of reflection.*

[Note:—The point of incidence and the point of reflection refer to the same point.]

Images :—

(i) If a pencil of rays diverging from a point is made by reflection or refraction to converge to or appear to diverge from a second point, the second point is known as *an image* of the first point.

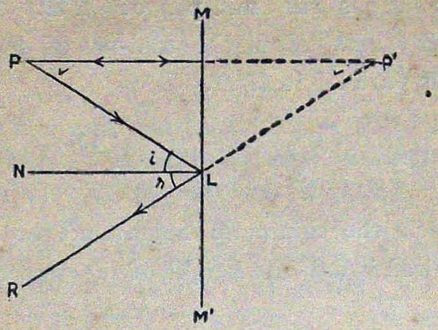
Images can be real or virtual.

(ii) If a pencil of rays diverging from a point is made by reflection or refraction to converge to a second point, the second point is known as the *real image* of the first point.

(iii) If a pencil of rays diverging from a point is made by reflection or refraction to appear to diverge from a second point, the second point is known as a *virtual image* of the first point.

Note:—Real images can be caught on a screen, whereas virtual images can only be seen.

TO prove that the image of a point formed by reflection in a plane mirror is as far behind the mirror as the point is in front of it.



Let MM' be a plane mirror and P a point in front of the mirror. Consider two rays to start from P; one ray PQ incident normally on the mirror at Q and the other ray PL incident obliquely on the mirror at L. The ray PQ incident normally on the mirror retraces its path after reflection. The ray PL incident obliquely is reflected as LR such that the angle of incidence $\angle PLN$=the angle of reflectien $\angle NLS$. (LN is the normal to the mirror at L.) The two reflected rays, when produced backwards, meet at P. So, a pencil of rays diverging from P, after reflection at this plane mirror, *appears* to start from P'. P', thus, is the virtual image of the point P.

Proof:—

In $\triangle$s PQL and $P'QL$,

$\angle PQL = \angle P'QL = 90°$

QL is common

$\angle QPL$ = alt. $\angle PLN = \angle NLR$ (2nd law of reflection)

=Corres. $\angle QP'L$.

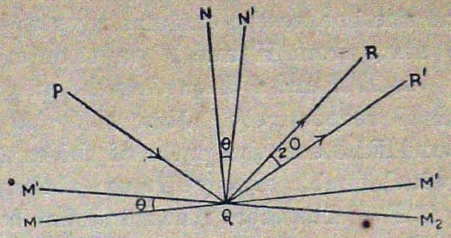
$\therefore \triangle PQL \equiv \triangle P'QL$.

$\therefore PQ = P'Q$.

i.e., the image is as far behind the plane mirror as the point is in front of it.

To prove that when a mirror is turned through any angle, a ray reflected from it is turned through twice the angle.

Let MM' be a plane mirror and PQ a ray of light incident on it at Q. Draw QN normal



to the mirror at R. The ray PQ will be reflected as QR such that $\angle PQN = \angle NQR$. Let the mirror be turned through an angle θ into the new position M_1M_2. The normol QN also will be turned through the same angle θ to the new position QN'. The ray PQ will now be reflected as QR' such that $\angle PQN' = \angle N'QR'$. To prove $\angle RQR' = 2\theta$.

Proof:— $\angle RQR' = \angle PQR' - \angle PQR$

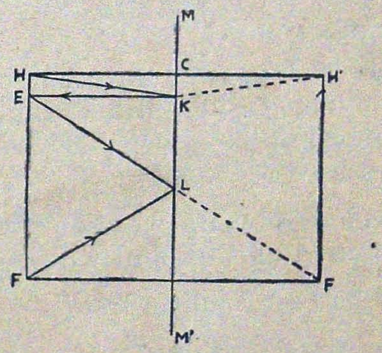
But $\angle PQR' = 2\angle PQN'$ and $\angle PQR = 2\angle PQN$ } by 2nd law of reflection

$\therefore \angle RQR' = 2\angle PQN' - 2\angle PQN$

$= 2(\angle PQN' - \angle PQN)$

$= 2\angle NQN' = 2\theta$.

To calculate the minimum height of a plane mirror required to enable a person to see his full size image in it.



Let $H\ E\ F$ represent a person; H, his head, E, his eye and F, his foot. Let MM' be a plane mirror hung vertically in front of the person. The image of his head H will be formed by reflection in the mirror at a point H' as far behind the mirror as H is in front of it. Similary the image of his foot F will

be a point F' as far behind the mirror as F is in front of it. Join $H'F'$. $H'F'$ will be the image of the person. If the eye E is to see the full size image, the extreme rays appearing to start from H' and F' must enter the eye. Join $H'E$ and $F'E$ cutting the mirror at K and L respectively. Join HK and FL. HKE and FLE are the paths of the extreme rays which enable the eye to see the virtual image $H'F'$. Therefore, the minimum height of the mirror is KL.

To show that $KL = \frac{HF}{2}$. Join HH' cutting the mirror line at C. In the $\triangle HH'E$, C is the mid-pt. of HH' and CK is parallel to HE.

$\therefore$ K is the mid-pt. of $H'E$. In the $\triangle H'EF'$, K is the mid-pt. of $E'H$ and KL is parallel to $H'F'$.

$\therefore KL$ is $\frac{H'F'}{2}$. $\therefore KL = \frac{HF}{2}$.

i. e., the minimum height of the mirror required is half the height of the person.

KEEP SMILING

One student to another "eh, Charles, who the dickens wrote Pickwick Papers"

* * *

Teacher—"What are the Roman Numerals sonny"

Boy—"One, two, three, four, five, six, seven, eight, nine, ten, Jack, Queen, King"

* * *

Teacher—"What is wrong with this sentence: husband and wife is there"

Student—"Ladies first"

* * *

Sentry—"Halt! who goes there?"

Drunken soldier—"Friends, Romans, Countrymen"

Applicant to office boy—"Is the manager engaged?"

Office boy—"Don't you know, he's married"

* * *

Shopkeeper to boy—"Are you trying to steal?"

Boy—"I am resisting the temptation"

* * *

Postal clerk—"This is a heavy package, you had better improve the packing"

Miser—"And make it heavier?"

—*Unnikrishna Menon, M.A.*

SOME IMPORTANT ANALYTICAL REACTIONS

by

G. VENKATESWARLU, B. SC. (HONS.)

Lecturer in Chemistry,

Action of Sodium Hydroxide (or KOH) or Ammonium Hydroxide on metallic salt solutions.

When sodium hydroxide solution or ammonium hydroxide solution is added to the solution of a metallic salt, usually the hydroxide of the respective metal is precipitated in most cases. Some precipitates are soluble in excess of the reagent. The accompanying table gives the summary of the reactions.

	Reaction with Sodium Hydroxide solution [or KOH]	Reaction with Ammonium Hydroxide solution (NH_4OH)
Sodium salts & Potassium salts	No action	No action
Ammonium salts	Smell of Ammonia (on warming) Test with red litmus	No action
Calcium salts & Barium salts	White ppte in Conc. solutions No ppte with dil. solution	Same as with NaOH
Magnesium salts	White ppte insoluble in excess	Slight ppte soluble in NH_4Cl
Zinc salts Lead salts Tin salts Aluminium salts	White pptes of the respective hydroxides soluble in excess	White pptes of the respective hydroxides; only $Zn(OH)_2$ is soluble in excess.
Copper salts	Blue ppte—turns black on heating insoluble in excess	Blue ppte. soluble in excess forming deep blue solution
Manganese salts	White ppte. turns brown with air	White ppte turns brown with air
Silver salts	Chocolate ppte. (Ag_2O) insoluble in excess	Chocolate ppte soluble in excess (Ammoniacal silver nitrate)
Ferrous salts	Green ppte turns brown with air (insoluble in excess)	Green ppte—turns brown with air (insoluble)
Ferric salts	Brown ppte. insoluble in excess	Brown ppte insoluble in excess
Mercurous salts	Black ppte ,,	Black ppte ,,
Mercuric salts	Yellow ppte ,,	White ppte ,,

The writing down of equations for the above reactions is easy because they are in most cases double decompositions. They are of the general form.

Metallic salt + Sodium Hydroxide = Metallic Hydroxide + Sodium Salt.

Ex:—(1) Copper sulphate + Sodium Hydroxide = Copper Hydroxide + Sodium sulphate.

$CuSO_4 + 2 NaOH = Cu(OH)_2 + Na_2SO_4$

Similarly write down the equations for all the reactions of the above Table.

Importance of the above reactions :—

(1) Characteristic reactions in the case of Copper salts, Manganese salts, Silver salts and Ammonium salts.

(2) Distinguishing tests for ferrous & ferric salts & Mercurous & Mercuric salts.

II. Characteristic reactions of Potassium Iodide solution :—

	Reaction with K I solution
Ferric salts	Iodine is liberated—Blue colour with starch.
Copper salts	
Sodium nitrite & acid	
Chlorine water	
Bromine water	
$KMnO_4$ & acid	
Hydrogen Peroxide	
Nitric acid & other oxidising agents	
Lead salts	Yellow precipitate of PbI_2—(Golden spangles on cooling a hot solution)
Silver salts	Canary Yellow ppte of Ag I.
Mercurous salts	Green ppte soluble in excess K I (leaving insoluble Hg)
Mercuric salts	Red HgI_2 soluble in excess K I (Nessler's reagent)

Importance of the above reactions :—

The above reactions offer characteristic tests for Lead silver & Mercury salts by precipitation reactions & also for Ferric & Copper salts & other oxidising agents.

THE HUMAN HEART

by

G. MADAN MOHAN RAO, M.A.
Lecturer in Natural Science.

The heart is a conical, muscular organ about the size of one's fist. It is enclosed by a double walled membrane or sac called pericardium. The inner layer is closely applied to the surface of the heart while the outer layer is attached below, to the diaphragm. Between the two layers is found a serous fluid called pericardial fluid, which reduces friction during heart beat. On the surface of the heart externally can be seen a longitudinal and a transverse groove corresponding to the inner division of the heart into four chambers.

The heart is made up of cardiac muscle and is lined internally by endothelium. The heart is divided into the upper auricular and lower ventricular portions by a transverse muscular partition called auriculo-ventricular septum. The auricular portion is divided into the left and right auricles by a longitudinal septum called inter-auricular septum. In continuation with this, is the inter-ventricular septum separating the left ventricle from the right. Thus the heart consists of 4 chambers—two auricles and two ventricles. There is no communication between the right and left sides of the heart. But the left auricle opens into the left ventricle through the left auriculo-ventricular opening. This opening is protected by two membranous flaps or cusps which form the bicuspid valve. Chordae tendinae connect the free ends of the valve to the papillary muscles which are in the form of muscular projections on the inner wall of the ventricle. Similarly the right auricle opens into the right ventricle through the right auriculo-ventricular aperture. This is guarded by tricuspid valve consisting of three flaps bordering the opening. As on the left side the chordae tendinae connect the free ends of the flaps to the papillary muscles. The function of these valves is to regulate the flow of blood avoiding the regurgitation.

The Superior and Inferior Vena Cavae open separately into the right auricle bringing impure blood from various parts of the body. Four pulmonary veins, two from each lung bringing purified blood, open into the left auricle. Leaving the right ventricle carrying impure blood to the lungs is the Pulmonary artery. The aorta taking pure blood leaves the left ventricle and supplies to all parts of the body. The openings of Pulmonary artery and aorta are guarded by pocket-like semilunar valves which avoid reflux of blood. The coronary sinus opens into the right auricle bringing impure blood from the muscles of the heart.

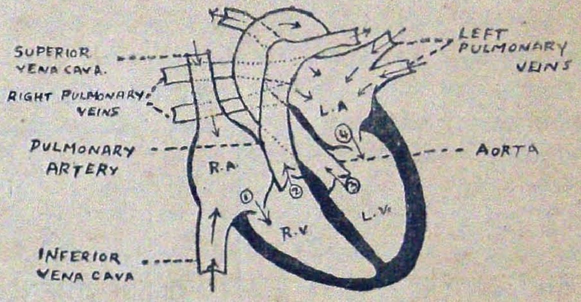


Diagram of the circulation of Blood through the heart.

Arrows indicate the direction of the flow of blood.

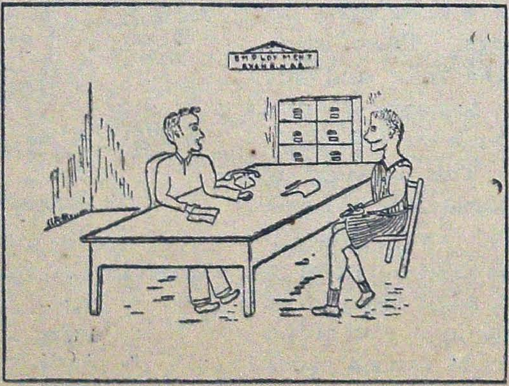
1. Tricuspid valve
2. Pulmonary valve
3. Aortic valve
4. Bicuspid valve.

R. A : Right Auricle
R. V : Right Ventricle
L. A : Left Auricle
L. V : Left Ventricle.

The heart contracts and relaxes at regular intervals. The contraction is called systole and the relaxation is called diastole. These two constitute the heart beat. The human heart beats normally 72 times per minute. The right auricle is filled with impure blood brought by the Superior and Inferior Vena Cavae. Simultaneously the left auricle is filled up with pure blood brought by the pulmonary veins. When the two auricles are filled, they contract simultaneously, during the heart beat. As the contraction starts from the openings of the veins the regurgitation is avoided. The impure blood from the right auricle passes into the Right Ventricle though the auriculo-ventricular opening. The pure blood from left auricle passes into the left ventricle. Now the two ventricles contract simultaneously. This results in bringing the edges of the cusps of the auriculo-ventricular valves close together blocking the openings. This leads to the stretching of chordae tendinae which prevent the evertion of the valves into the auricles. The ventricular systole brings about the opening of the semilunar valves at the entrance of aorta and pulmonary artery. The impure blood from right ventricle passes into the pulmonary artery which takes it to lungs for purification. The pure blood is taken from the left ventricle by the aorta, which supplies blood to various parts of the body. It is to be noted that there is no mixing up of blood in the human heart.

The complete circulation in human body is effected in two circuits. In one, the pulmonary artery takes impure blood from heart to lungs and the pulmonary veins bring purified blood from the lungs to the heart. This forms the lesser circulation or pulmonary circulation. The other circuit is a larger one, in which the superior and inferior vena cavae bring impure blood from various parts of the body and pure blood to all these parts is supplied by the aorta arising from the heart. This is called systemic or greater circulation. There is yet another circuit called coronary circulation in which the blood enters the coronary arteries and passes through a capillary net-work; it is then collected by the tributaries of coronary viens which open into the right auricle.

AT THE EMPLOYMENT EXCHANGE.



Sketch by Unnikrishna Menon, M.A.

APPLICANT—"I may be a jail-bird, but so are some of our leaders"

THE HISTORICAL VALUE OF THE ROMAN LEGENDS

by

T. DHANAKOTY, M.A.,
Professor of History.

The sources of history are various and varied–literary, archaelogical, philological and numismatical. The more ancient the history we deal with, the more our dependence on the above sources. Unless we consult the various available evidences, our knowledge of the past would be incomplete. Legends would come under literary evidences. There are no contemporary accounts for the early history of Rome. The early writers were Livy and Dionysius, both belonging to the first Century B. C. They based their writings on those of the earlier writers of the third Century B. C. The most important of the legends are the story of Romulus and Remus and the Rape of the Sabines. The story of the beginnings of Rome and of the rule of the kings is told by Livy and Dionysius.

Though the legends form our main source of information for the early history of Rome, they cannot be regarded as sober narratives of real events. There is not much of either external or internal evidence to prove the authenticity of the facts contained in the oral tradition. Livy and Dionysius constructed their story upon the oral tradition handed down to them with the accumulated exaggerations of centuries. The few inscriptions on metal or stone were not interpreted by the ancient Roman writers. Secondly, the records kept by the Priestly Colleges were destroyed by the Gauls when they sacked Rome in 390 B. C. Thirdly, the Romans, unlike the ancient Indians and Greeks, had no epics like the Ramayana and the Mahabaratha, Iliad and the Odyssey.

A critical examination of the legends would show that they are full of serious discrepancies and absurdities. (1) The birth of Romulus, his ascent to heaven are myths. Their origin may be traced to the practice of turning into plain history the story told of the gods. (2) The legends defy all chronology. Romulus is said to have founded the Temple of Jupiter which was in fact built many years afterwards. Seven kings seemed to have ruled for more than two centuries, each ruling on an average of 35 years. Numa is said to have learnt wisdom from Pythagoras, who lived two hundred years after him (3) One war-like king is followed by a peaceful one in regular order, giving an artificial character to the story of the seven kings. (4) Some of the legends are aetiological, that is, legends constructed purposely to explain existing facts. Thus Romulus was invented to account for the name of Rome and the story of the Rape of Sabines to explain the Roman custom of the bridegroom pretending violence in carrying away his bride. (5) As the first historians of Rome were Greeks there is a good deal of Greek fiction in the legends. Attracted by the rising power of Rome, the Greeks sought to provide her with a suitable pedigree. Thus we find the connection between the Trojans and the Romans.

Though the above facts show that the legends are not authentic they have some historical value. They give us an admirable picture of the old Roman ideals and institutions. However contradictory in their details, they present to us the true outlines of the evolution of the city-state of Rome. When we pass into the clearer light of history, we find Rome in the same state of internal and

external development as described in the legends. Though we may not believe in the details of the story of the seven kings we may infer that the ancient Romans were governed by kings and that they suffered under them. Again, the story which connects the foundation of Rome with Albalonga indicates that the Romans came out as colonists from Alba, which they regarded as the common centre of the Latin race.

Clumsy and contradictory as the legends are, they contain here and there germs of truth. It is not possible to say where truth ends and fiction begins, but we detect occasionally the bare outlines of real historical events which, with the help of evidences from other sources, can be confirmed in the main. The union of seven minor hill settlements to form the united city of Rome is commemorated by the festival of "Septimontium". The double worship of Mars is an evidence of the fusion of the Latins and the Sabines. That the Romans were in the main of the same race as the neighbouring Latin communities is confirmed by the evidences of the language and religion of early Rome. The speech of the Romans was Latin from the beginning. The oldest Gods of Rome were all Latin – Saturn, Janus, Jupiter, Juno etc. Rex, Praetor, Dictator, Curia are Latin titles and institutions. The conception of imperium in the republican period, the extra-ordinary magistracy of dictatorship, the office of Rex Sacrorum, the existence of Inter-rex–all these monarchical survivals point to the fact that there were kings in early Rome. The Roman horror of one-man rule and of the very name rex and the hatred they had for those who aimed at monarchy (Tiberius Gracchus and Julius Caesar) would indicate that monarchy in Rome had become tyranny and was abolished by a revolution. The duality of magistracies and the annual tenure of office in the republican constitution must have been devised as a check against one-man rule in Rome. The fact that the Etruscans ruled over Rome is confirmed by the fact that the Latins were known to the Greeks as Tyrrhenians and that Rome itself was regarded as a Tyrrhenian City. Several archaeological evidences also support the Etruscan rule in Rome. There are remains of the walls surrounding the separate settlements on the hills at Rome and of the walls constructed in the period of Servius Tullius in the final stage of amalgamation of the separate hill settlements into the united city of Rome. The Etruscans were great builders. The oldest temple on the Capitoline Hill and the massive stone sewer are relics which corroborate the truth of the legend regarding the rule of the foreign Etruscan kings in Rome.

By comparing the legends of early Rome with the known facts of her later history, law, language, religion and customs and by studying the archaeological discoveries of modern days, we gain an insight into the true beginning and development of the city-state of Rome.

"Reading maketh a full man; conference a ready man; and writing an exact man."

FRANCIS BACON (1561-1626).

·RESULTS OF THE CIVIL WAR IN AMERICA

by

MRS. NEELA MUDALIAR, M.A.,
Lecturer in History.

The civil war (1861—1865) broke out between the Northern and the Southern States of the United States of America. The questions of slavery and secession of the Southern States from the Federation were the rock–bottom causes for the war which was the bloodiest war so far fought on the American soil. Millions of lives were lost on both sides of the battlefields.

When the war came to an end it was a victory for the union and the anti-slavery movement. However the victory was obtained at an enormous cost. The oligarchy went out of existance. After the war America emerged as a modern country with a new generation of captains of industry, The various battlefields of the war became historical memories, which bind Americans to-day as one nation. America's political structure become more enduring as an indestructible union of indestructible states. Above all democracy and federalism succeeded. After the civil war America developed her natural resources and became one of the richest countries in the world at the end of the 19th century. The principle that no state should or could secede from the union for any cause was established.

North America with the active backing of the government laid a network of thousands of miles of railway track ; and the country was connected with a net work of telegraph lines. Due to the advent of trans–oceanic commerce there was a rapid development of various industries. A new class of wealthy bankers and industrial magnates sprang up. However the interests of working men as a class were not cared for and no step was taken to safeguard their rights. On the whole many of the Northerners became rich on account of high tariffs and they became Republicans in politics.

South America was worst affected by the civil war. The south lay actually as a big heap of ruins. Big cities were reduced to dust ; and bridges, good roads, railway tracks and docks were destroyed. Normal life in villages was disrupted. During the war banks, insurance companies, churches and schools remained closed. Agriculture was very rudely shaken and huge farms were deserted by the farmers. But the evil institution of slavery disappeared.

South America had chalked out a programme of reconstruction. The wealthy northerners came forward to assist the southerners in their plan. The country was divided into five military districts. Most of the members of the reconstruction government were the fortune hunters from the north. They were nick—named carpet baggers. In order to put an end to the exploitation of the north over the south, the southerners organised secret socities and violently forced the carpet baggers to return to their country. A new and strong middle class now sprang up along with a class of small peasant proprietors. Many negroes left the country side and drifted into towns. Since her large cotton plantations had declined, the South turned to industrialism. The Southerners became democrats, in politics.

A series of amendents were made to the constitution. According to the 13th amendment slavery was abolished for, 14th amendement extablisned perfect equality between the whites and blacks in the eyes of law. They could not be deprived of life, liberty and property without the due process of law. The fifteenth amendment conferred upon them to right to vote – through the Negroes were thus given political rights, their economic and social position was not improved.

"1848 Is the year of Revolutions in Europe"

by

P. NATARAJAN, M.A.,
Lecturer in History.

In the 19th century there was a rapid growth of Liberalism and Nationalism. These movements were of great significance. One inaugurated the struggle for liberty and the other began the struggle against alien rule. Naturally many revolutions broke out in Europe in the 19th century.

In 1848 a revolution broke out in France known as the February Revolution. Due to the Industrial Revolution in France, many industrial cities sprang up. The working classes demanded more representation in the legislature. But King Louis Philippe, and his ministers were not prepared to grant any extension of franchise to the workers. The powerful writers of the age took up the cause of the workers and advocated reforms. The powerful currents of the working class movement and the new intellectual movement brought back the national pride of the French. On 23rd February 1848, the French soldiers opened fire against an army of socialist agitators in Paris. The next day witnessed riots, rebellions and more agitations throughout the land. Very soon the complete city of Paris was brought under the control of the workers. The king escaped to England and France was immediately declared a republic.

The other countries of Europe took a leaf out of the book of the February Revolution of 1848. Many European countries had been groaning under the oppressive authority of Metterniche. Popular risings and revolts occurred in Italy where the foreign domination was at its worst. Ultimately foreign powers were expelled and self-government was established.

In 1848 Revolutions broke out in the Austrian Empire which was a museum of different races, especially after the Treaty of Vienna. For a very long time different races that lived in the Austrian Empire, were kept under subjection. But in March 1848, there was a revolt in Vienna. It was started to put an end to the rule of Metterniche of Austria. Metterniche, being worn out of age, was not able to suppress the revolt and therefore fled to England. Emperor Ferdinand rose equal to the occasion and came forward to give a new constitution to the people so that the popular demands of the people could be satisfied. However the revolt spread before the Emperor could finish the work. The Minister for War was assassinated and the Emperor, to save his life, left the country handing over power to his able general Windischgratz to evolve order out of chaos. The revolutionaries were arrested and revolts put down with utmost cruelty by the haughty general. When order was established the emperor returned home but abdicated his throne in favour of his nephew.

There were also at the same time risings in Bohemia and Hungary. The extreme patriots in Bohemia convened a meeting, and passed a resolution demanding the abolition of serfdom and the establishment of a democratic form of administration in the country. Even though the Emperor of Austria had agreed to consider their legitimate demands, riots broke out in the streets of Prague. Again the able general of the Emperor, Windischgratz brought the riots under control and very soon the revolts in Bohemia came to an end.

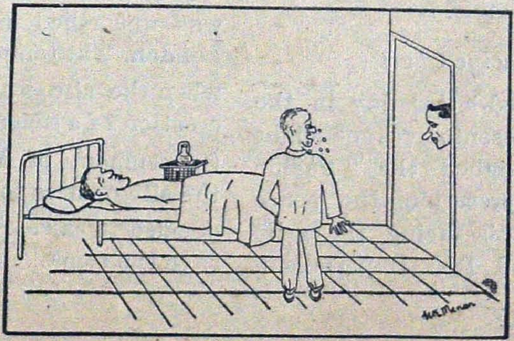
In the same year, the revolution in Hungary was attended with greater success and at the same time put down with greater efforts. Louis Kossuth was the leader of the revolu-

tion. Under his banner, the Magyars overthrew the Austrian power and established a Hungarian Republic with Kossuth as its first President in April 1848.

Francis Joseph became the Emperor of Austria. His adviser was Schwarzenberg who had resolved to put down the Hungarian revolt. He entered into an alliance with Czar Nicholas I of Russia who was an avowed enemy of Hungary. The revolutionaries in Hungary actually surrendered at Vilagos in 1849 before the combined forces of Austria and Russia. Patriotic Hungarians were shot dead. Able generals and good statesmen were chased and assaulted.

Thus the overthrow of the French monarchy of Louis Phillippe in 1848 was the beginning of revolutions all over Europe. Italy too was not spared. There were risings in Milan, Venice, Parma, Madena and Tuscany. Venice proclaimed herself a republic. At the head of all rebels was Charles Albert, King of Sardinia, who was defeated at Custozza in Venice on July 25, 1848. He concluded a peace treaty with the Emperor of Austria and went back to his Kingdom.

The revolutionary storm that broke out in Paris in 1848 spread to Germany. Then Frederick William IV was the king of Prussia. The German revolutionaries formed a National Assembly which met at Frankfurt in May 1848. This Assembly prepared a constitution favouring the formation of a close federation under the leadership of Prussia. The King of Prussia was offered the title of German Emperor. From this federation Austria was excluded. But the Prussian King who was a reactionary was afraid of the Austrian hostility. So the movement towards union and liberal administration died out and Austria continued to dominate over German affairs for some more years.



Sketch by Unnikrishna Menon, M.A.

"GENTLEMEN, I'M FROM THE ESTATE DUTY DEPARTMENT"

NEW CHAPTERS IN HISTORY

by

P. NATARAJAN, M.A.,
Lecturer in History.

Excavations in Greece.

Some relics of the pre-historic era have been found in Greece. A United States team working for the American Archaeological School has unearthed Mycenaic tombs at the prehistoric site of Lerna, dating as far back as 4,500 years.

Skeletons, clay seals, beads and pottery are now being examined by experts.

A French archaeological group excavating at Asklipeion of Gortyna in Arcadia has also discovered important finds, including a Hellenistic wall and portico, and Roman and Hellenistic coins.

Black Death conquered.

Plague, the "black death" that ravaged Asia and Europe in the Middle Ages, has been defeated in the laboratory, so says Dr. R. Pollitzer, of the University of California.

But it was a menacing disease in those countries, especially in Asia, with insufficient funds or technical staffs to keep it in check.

Manila Conference and Pacific Charter.

July 20, 1954 is a red-letter day in the history of Asia. Representatives of eight sovereign nations have signed the "Pacific Charter" with a view to preserving the peace of South-East Asia which is facing the grim perils of colonialism and Red Imperialism. The Manila Conference and the Pacific Charter mark a turning point in the history of South-East Asia.

Manila is in the Philippines and acted as the host and one of the primary organisers of the Conference. Next to the recent Geneva Conference, the Treaty of Manila is another important factor contributing to the cause of peace in large parts of South-East Asia and the South-West Pacific.

Further Finds of Indus Valley civilisation.

Rich remains of pottery have been excavated near Quetta. Besides the pottery, the party led by Pakistan's Director of Archaeology, have found other important finds which prove positively that the Indus Valley Civilisation extended to Baluchistan. Such precious finds, belonging to the pre-historic period, have been excavated among the mounds. One such mound that yielded the richest material was one at Dabarkot.

Temple unearthed in London.

A Roman temple of Mithras, God of Light, was unearthed in the heart of the City of London. The temple's remains were discovered when the site was being prepared, for the erection of a seven-storey office building. The Government of Britain are negotiating with the site owners to purchase the site and have decided to raise over half a million pounds to save the remains of this old Roman temple.

———

KNOWLEDGE IS POWER

QUESTIONS

1. When was italics first introduced ?

2. Name the authors of the following books.

   (*a*) Sartor Resartus (*b*) Sordello
   (*c*) Utopia (*d*) Munera Pulveris.

3. Who was the famous Indian mathematician and astronomer during 5th century A. D. ?

4. Who was the inventor of finger print detection ?

5. What is Arbor Day in North America ?

6. What is Bucephalus ?

7. What are the aquatic flowerless plants supposed to have food-value ?

8. Why are artesian wells so named ?

9. What is hydroponics ?

10. What is the instrument which records the tremors of the earth ?

11. With what discovery do you associate the following persons ?

    (*a*) Baird (*b*) Harvey (*c*) Crookes
    (*d*) Sholes (*e*) Carothers (*f*) Breguet
    (*g*) Elias Howe.

12. What are the Pillars of Hercules ?

13. What do you understand by the following ?

    (*a*) Roof of the World (*b*) Eternal City
    (*c*) Land of the midnight sun.

14. With what countries do you associate the following ?

    (*a*) cognac (*b*) macaroni (*c*) cookies
    (*d*) hamburgers.

15. How are oil fires in the oil-fields extinguished ?

16. How are the following places famous ?

    (*a*) Harwell-England
    (*b*) Forest Hills-America
    (*c*) Kimberly-South Africa.

17. From which country did the following games originate ?

    (*a*) Surf-riding (*b*) Billiards
    (*c*) Bull-fighting.

18. Is it true to say that a ball bounces higher on the hill-stations than on the plains ?

ANSWERS

1. In the books printed in Venice by Aldus Manutius 1490 A. D.

2. (*a*) Thomas Carlyle (*b*) R. Browning (*c*) Sir Thomas Moore (*d*) Ruskin.

3. Aryabhata 476 A. D.

4. M. Bertillon of the French Criminal Investigation Department, who introduced the system of Anthropometry, a system of human measurement.

5. This corresponds to the Vana-Mahotsava Day in India.

6. Alexander the Great's war horse.

7. Algae.

8. These were first discovered at Artois-France.

9. A system of growing plants in water, called soil-less cultivation.

10. The Seismograph.

11. (*a*) Television (*b*) Blood circulation (*c*) Cathode Ray (*d*) Typewriter (*e*) Plastics (*f*) Helicopter (*g*) Sewing Machine.

12. The rocks on either side of the straits of Gibraltar.

13. (*a*) Pamir Plateau (*b*) Rome (*c*) Arctic Circle.

14. (*a*) France (*b*) Italy (*c*) & (*d*) United States of America.

15. By dynamiting the locality and causing a severe concussion thereby choking the oil supplies that feed the flame.

16. (*a*) Atomic Energy Research Station.
    (*b*) Davis Cup tennis tournaments.
    (*c*) Diamond mining.

17. (*a*) Hawaii (*b*) France (*c*) Spain.

18. Yes; this is due to the lesser pull of the force of gravity coupled with the rarefied air.

—P. NATARAJAN, M.A., and UNNIKRISHNA MENON, M.A.

A NOTE ON THE SUBSTITUTION OF FACTORS

by

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The term substitution is full of meaning. Man's wants are unlimited and the time at his disposal and other means of satisfying them are scarce. Every man has got to decide the pattern of allocating the available time or/and resources between work and leisure; earning and spending; producing and consuming; investing and disinvesting. This is implied in the definition of Economics formulated by Professor Robbins:[1] "Economics is a science which studies human behaviour as a relationship between ends and scarce means which have *alternative uses*".[2] So, choice which implies substitution is the central problem of economics. This view is not explicit in the definition of Alfred Marshall, who was not even certain whether Economics is a science or an Art known us Political Economy. He said:[3] "Political Economy or Economics, is a study of mankind in the ordinary business of life...; It is on the one side a study of wealth; and on the other, and more important side, a *part of the study of man.*"[4] Obviously he had in mind, that part of human behaviour, *both* rational and emotional, related to material wellbeing. Adam Smith, was quite unconcerned with ends as distinct from means. He called his great treatise merely: *An enquiry into the Nature and Causes of the Wealth of Nations.* His contemporary James Stuart Mill, thought that the main purpose of the science is to "Secure a certain fund of subsistence for all inhabitants." He was interested in securing some *out put* and not in an enquiry into the utilization of factors. There were the Bullionists and the Mercantalists Proper who believed in amassing gold and in having the largest favourable Balance of Trade. They too were unscientific in their grasp of the problems of production. However David Ricardo (1766–1834), and others of the classical and historical Schools, James Mill (senior) (1773–1836), J. R. Mc Culloch (1789–1864), T. R. Malthus (1766–1834), Nassau Senior (1790-1864) and J. S. Mill (junior) (1806–1873), Karl Marx (1818–1883) Giffin (1837–1910), Edgeworth (1845–1926), J.S. Nicholson (1850–1927) and Alfred Marshall (1842–1924) may be said to have left behind them volume of literature which is suggestive of almost every concept, which is deemed "modern". Only with the passage of time did their conceptions take complete shape.

So, the Pre-Marshallian tradition did not attach much importance to substitution of factors of production. The utilitarian calculus was largely confined to the study of consumption. Malthus betrayed his meagre views on on production potential of a nation in his Essay,[6] and so his arguments in favour of his Principle of Population were not as sound as the Principle itself. The Law of Diminishing Utility and later, the doctrine of consumers surplus were formulated by the Pre-Marshallian and the Marshallian schools.

1. LIONEL ROBBINS: *An Essay on The Nature and Significance of Economic Science* (London, 1932).
2. *Italics mine.*
3. ALFRED MARSHAL: *Principles of Economics* (*Book* I), (London, 1920).
4. *Italics mine.*
5. JAMES STUART MILL: *Principles of Political Economy* (London, 1767).
6. J. R. MALTHUS, *An Essay on the Principle of Population* (London, 1798).

Marshall himself was vague in his views on substitution. His account of consumers surplus no doubt contained the germs of the modern study of consumer Behaviour Patterns, in which J.R. Hicks, O. Lange, I.M.D. Little, Mrs. Norris, Hla Myiant and other welfare economists revel. The indifference curve technique is used by the aforesaid economists. It implies substitution of more of one good for less of another while the level of satisfaction and income remain the same. Three kinds of Substitution may be noted here. (1) Perfect substitution (2) Technical substitution and (3) Partial substitution. Firstly, a person *can* choose as his drink either milk or tea or coffee or cocoa or even plain water. His primary want is the satisfaction of his thirstiness and any one of the drinks is capable of satisfying him, though in a different degree. In case the price of a given unit of milk or any one of the aforesaid drinks is just the same, one can be treated as a *perfect substitute* of the other. But it is quite likely, that those who cannot carry on their day's work, as usual, if they miss their morning cup of coffee, would deny the perfect substitutability of coffee and milk even though there is no price-differential. So, the term perfect substitute seems to be meaningful only if we assume that price is a dominating factor of consumption behaviour. It is so in reality, so far as people with limited income are concerned. In case, the substitutes in view are factors of production like land and capital, it will be seen, that the *factor price alone* detrmines substitutability within limits. Secondly, if the rate per mile of transportation is the same, one would prefer travel by car to that by bullock-cart. However, if the car is damaged and too old to be reliable, one would prefer the cart notwithstanding its low speed. Here the question is one of advantages arising out of sound technical substitution. Complimentarity and technical substitution can be studied in terms of optimum production. Thirdly, partial substitution can be illustrated by the addition of hydrogenated vegetable 'fat' to pure 'fat' like butter or ghee, if we grant the supposition that people cannot always be cheated into the bargain of buying the product called 'ghee,' while what is supplied, is *only* hydrogenated vegetable oil. And to the extent our supposition is far from reality, this example holds good to illustrate perfect substitution. In industral production partial substitution of one factor for another, is quite possible.

The aforesaid types of subsitution in consumption take place according to the law of equi-marginal utility. Utility is an immeasurable concept. It is subjective, voliational and only occasionally amenable to prognostigation. Hence the field of study remains unscientific. What is more, the over zealousness of those who want to be exact for its own sake at the cost of truth, has resulted in a large mass of incoherent writings on this theme by classical economists. Consequently the theory of value had suffered most.

The classical writers were intensely religious and their principles of consumption were "normative". As J. Schumpeter said in his book *On Methods,* they were rules not as to what in fact happens, but as something apart from facts; something to which man must submit in their actions—*Epochen der Dogmen und Methoden Geschichte.* The modern writers have swung the pendulum to the other extreme. They state that economics is amoral. Further this question arises. Should the theories be based on the assumption of an individualistic or a socialistic society? Mr. G. D. H. Cole says[7] that the classical theories of Economics and Politics on what to university students of to-day are still being brought up were constructed by and for an age of successful individualism. He adds[8] "we must avoid abstract reasonings based on the conception of the individual citizen or consumer or producer as the determining force in Political or Economic affairs, and must learn to think rather in terms

7. G. D. H. COLE: *Studies in World Economics* (London, 1934).
8. *Ibidem.*

of constantly developing and interrelated groups as giving form and substance to the activities of the individual." Altogether the theory of value remains to be reconstructed. It is not possible unless it fits into the framework of larger social theories.

In the near future, the growth of sociological doctrines is likely to bc rapid enough to usher in many new and comparatively less contentious doctrines of value. Professor J. R. Hicks is making[9] great contributions to this field of study. Most of these contributions are found in the articles written in specialised Journals [10] and the students cannot find them in any one book, for several years to come.

Altogether the theories of consumption are as yet relatively hard to follow than those of production, which are simple and largely free from subjective considerations. And as sets of economic theories are interdependent, one cannot easily mark out with exactness certain portions of economics into "Production" or "Value." Still for some reason or other, in all centres of learning [11] "Economic theory as taught in the text-books has often tended to become segmentalized into loosely integrated compartments, such as production, value and distribution." As Professor Samuelson, rightly adds,[12] "There are no doubt, pedogogical advantages in such a treatment, as yet something of the essential unity and interdependence of economic forces is lost in so doing." It is precisely for similar pedagogical reasons that I am confining this note to a study of the applicability of substitution analysis to the factors of production in cooperation, after having given an account of the evolution of this concept, in relation to both Value and Production.

Actually the demand for factors of Production depends on the demand for the ultimate products manufactured. The level of Income and Employment in the community are its guiding forces. The changes in marginal revenue productivity, therefore, should be considered in the context of changing Income and Employment. The role of substitution is to make factor prices proportional to marginal products. Hence the zeal of entreprennrs to employ more labour when it is cheaper than capital. A full account of this issue can be given only in a complete study of the General Equilibrium System which does not find a place here.

Let us take a problem of substitution which is of great practical importance in India to-day–the introduction of power-looms where handlooms are at work. [13] The original state of equilibrium is likely to be changed, because of variations in the factor costs and commodity prices. Due to technical advancement the price of power-looms may fall. It will be to the advantage of the entrepreneur to replace the handloom by the cheap power-loom. The extent of fall in the number of handlooms will depend on the number of power-looms installed and the replacement-potential of each power-loom. Here technical substitution takes place. A small fall in the price of power-looms will cause a large fall in the demand for handlooms. It is easy to precisely calculate the rate of substitution. But our calculus, as we know, is of no avail because, nobody welcomes unemployment, merely becauses it benefits the entrepreneur to replace the handloom by power-loom. Secondly, even the phasing of this change or planned Rationalization is not left to free industrial groups. The State takes the responsibility. Hence the need to consider exogenous and endogenous factors governing this problem of the firm.

9. J. R. HICKS : *Value and Capital* (Oxford, 1950)
10. J. R. HICKS and R. G. D. ALLEN, "A Reconstruction of the Theory of Value," Economica, N. S., Vol. V (London, 1934).
11. P. A. SAMUELSON, *Foundations of Economic Analysis.* (Cambridge, 1953) Chap. IV.
12. *Ibidem.*
13. See : DAVID RICARDO, *Principles of Economics*, chapt. 31 for an account of a similar problem of England in the 19th century.

Substitution of factors means that a decrease in the quantity employed one factor can be compensated by a corresponding increase in the quantity of another factor, so that the quantity remains unchanged. [14] The marginal rates of substitution of the second factor Y for the first factor X is the quotient $\frac{|dX|}{|dY|}$...; that is, the quantity of the first factor the loss of which is exactly compensated by the increase by one unit of the second factor leaving the quantity of product unchanged.

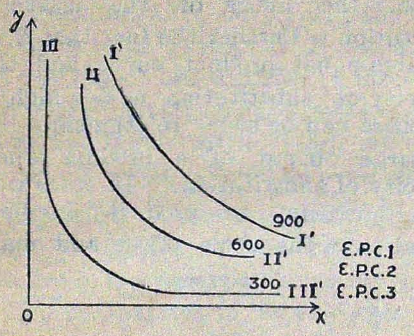


Diagram 1.

In the real world substitutability takes places only within certain limits. Hence in the diagram 1 above the indifference curves are drawn in such a way that none of them touch the Y or X axis. They are actually Isequants or Equal Product Curves. It is obvious that beyond a certain point one cannot get rid of one of the two factors required for production, for in case one factor is wholly absent, the other factor cannot transform itself into anything different from what it is. We must have at least two factors for production.

Dr. J. R. Hicks formulated the concept of elasticity of substitution in his book, *Theory of Wages* and it was developed by Mrs. Robinson in her discussions on Imperfect Competition.[15] Since then it has been the most sought for tool of economic analysis, in constructing the general equilibrium system of production. However there are specific deficiencies which are beyond the control of economists.

Elasticity of substitution is a measure o the extent to which one good can be substituted for another, if the entrepreneur is to maintain the output at a given level. At any point on the Equal Product Curve the elacticity can be measured. Between any two factors of substitution, A and B, the elasticity of Substitution on the equal product curve is given by the formula:

$$\text{Es} = \frac{\text{Relative increase in the ratio between the two factors } A/B}{\text{Relative decrease in the marginal significance of } A \text{ in terms of } B.}$$

We may consider two limiting cases. ***Firstly*** the elasticity of substitution may be *zero*. That is, the two factors cannot be substituted for each other. In producing glass, we cannot substitute silica. It should be used in a certain proportion to other ingredients. Similarly in producing synthetic petrol it is not possible to combine the various raw materials except in the proportion indicated by the formula for its production. In the diagram 2 the indifference curve III–III′ indicates the shape of the curve which low elasticity of substitution will take. *Secondly*, the elasticity of substution may be *infinite*. In that case the indifference curve will be a perfect straight line, indicating that the two factors are perfect substitutes of one another. Here the relative decrease or change in the marginal significance of A in terms of B is zero, and any increase in the ratio between the factors is relatively large compared with zero. However it is difficult to find such perfect substitution of factors in reality. The indifference curve showing this limiting case will in practice be merely like I,I′ or E.P.C. 1 in diagram 1. *It is algebraically expressed thus:*

$$\text{Es} = -\frac{d\left(\frac{A}{B}\right)}{\frac{A}{B}} \div \frac{d\left(\frac{dB}{dA}\right)}{\frac{dB}{dA}}$$

The aforesaid account holds good only if the change in the prices of factors or in the amount

14. E. SCHNEIDER, *Pricing and Equilibrium*, (Translated from German by T. W. Hutchinson) [William Hodge and Co., London, 1952] Chapt. 2.

15. JOAN ROBINSON, *Economics of Imperfect Competition*, (London, 1939), P. 256.

of investment are predictable. The concepts Profit-Elasticity and Investment Elasticity are governed by dynamic forces like employment potential investment opportunities, monopolistic tendencies, innovations, changes in political fortunes, and variations in the patterns of consumers behaviour, rational or irrational.

Hence, rigid mathematical appraisal of substitution is full of limitations. As an instrument of precision, mathematical analysis is invaluable, though for comprehension of the economic motives and actions mathematical interpretation presents a picture of irrealism, mistaking as it does the tusk or the tail for elephant.

For the sake of easy interpretation of the concept of elasticity diagrams were suggested by A.P. Lerner and P.M. Sweezy. The former attempted a general diagrammatic representation of this concept and the latter a special diagram applicable to the substitution of labour and time. As the general diagram gives an universalised method of measuring the elasticity of substitution it may be said to bear the merits of P. M. Sweezy's diagram as well.

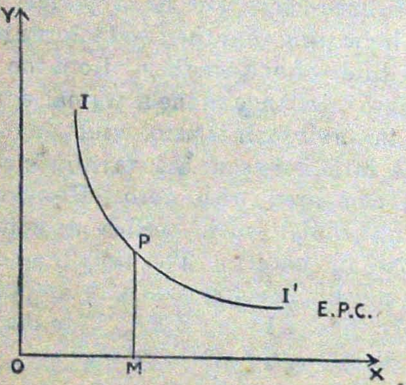
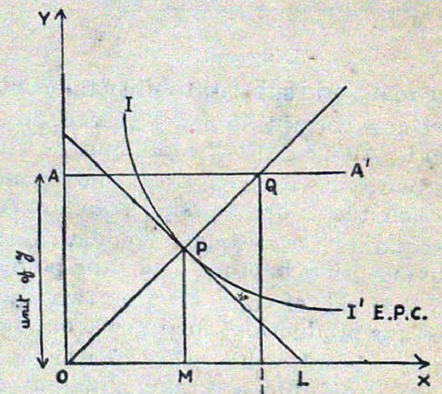


Diagram 2.

In diagram 2 we see what we usually call in the study of value, indifference curve I'. Here it is called the equal product curve (*EPC*). It is an Isoquant. The factors *X* and *Y* are measured along the axes *x* and *y*. The curve represents the inumerable combinations of the substitutability of factors *X* and *Y* which are organised to produce a given or fixed amount of the product. The point *P* reads that *OM* amount of factor *X* partially substituted with *M P* amount of factor *Y* would produce the given amount of the product. The several Equal Product Curves, 1, 2, and 3, in diagram 1 go to form the family of Isoquants. This family represents firstly, that the elasticity of substitution is low in respect of *E.P.C.* 3, secondly that the elasticity of substitution is high in respect *E. P. C.* 1, and thirdly that *E. P. C.* 2 is of meduim elasticity of substitution. It can also be inferred that *E. P. C.* 3, and *E. P. C.* 1, indicate the limits of the elasticity of substitution. Further the fact that *E. P. C.* 1 is a high equal product curve, and that the elasticity of substitution is also high shows that there can be some relationship between the large output of a product and high elasticity of substitution. In other words, a large quantum of product implies full utilisation of the scale effect and maximum

Diagram 3 a.



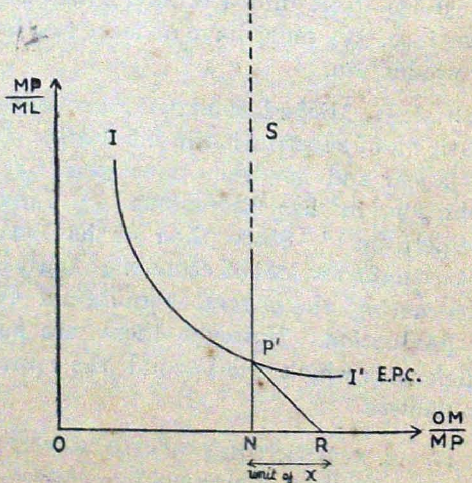


Diagram 3 b.

elasticity of substitution. Beyond that stage elasticity of substitution becomes technically unsound. When the output is small the scope for elasticity of substitution is low for similar reasons. Thus, farther the equal product curve from the origin, the higher is the quantum of production and the elasticity of substitution is also high.

The slope of the curve represents the rate of substitution of factors when the total product remains the same. In the ratio of ML of x to $M\ P$ of y, at P the factors X and Y are substitutes for one another. The substitution is occasioned by variations in factor prices, the difficulties arising out of which should be overcome by the entrepreneur without altering the unit cost of production. The entrepreneur's ultimate desire is to avoid a change ine th price of the final product due to factor costs. Even if the "traffie can bear" or the consumers are willing to pay a high price it pays an individual entrepreneur to widen the region of profit by keeping the factors fairly stable. If may be seen that PL is tangential to II' at point P. This ratio is the inverse of the ratio between the marginal productivity of the factors and the slope of the curve at any point measures the mutual substitutability of the factors. If we are considering the substitution of X for Y the following explanation of substitution can be given. At point P it is equal to the quantity of Y that a unit of X can replace. That is to say according to the diagram 3a it is equal to $\frac{MP}{ML}$. This analysis holds good for the substitution of Y for X as well, if need be. Actually the substitutability of two factors X and Y is of technical siginficance and their combination usually takes place only in a certain proportion. So, if we are considering the substitution of Y for X it will be obviously equal to $\frac{ML}{MP}$. The symmetry of the diagram shows this. For the sake of clearness as well as simplicity, let us suppose that we are considering the substitution of X for Y. At the point P the ratio between the factors is $\frac{OM}{ML}$

At this point we can read the elasticity of substitution just as we read on the elasticity of demand curve, that proportional change in price as a function of proportional change in quantity. Constructing a curve which measures along the X axis the ratio between the factors, and along the Y axis the substitution of X for Y, the proportional change in substitution is a function of the proportional change in the ratio of factors utilised, or the elasticity of substitution. It is easy to construct geometrically such a curve. Arbitrarily choosing a unit of Y and unit of X, measure off along the Y axis, the unit of Y equal to OA. Parallel to X axis draw a line $A\ A'$ from A. Join and produce OP and let it cut the line AA' at Q.

Now make use of diagram 3 b. Along the x axis mark off ON such that it is equal to AQ. Draw a perpendicular NS to the x axis. Mark off NR along the x axis equal to the chosen unit of X. From R draw a line parallel to PL in diagram 3 a. At the point P' this line will cut NS. Now it is possible to draw a series of points like P' in diagram 3 b. each corresponding to points like P on the II' curve in diagram 3a. As the II' curve is convex to the origin, the loci such points will be a descending curve. The substitution curve in diagram 3 b, will measure elasticity of substitution. The proportion of X to Y will be measured by the diagrams.

And since $OA = 1$

$$ON = AQ$$

also $$ON = AQ = \frac{AQ}{OA} = \frac{OM}{MP}$$

In diagram 3 b its ordinate will measure the substitutability at a corresponding point.

Since $NR = I$

Also $NP' = \frac{NP'}{NR} = \frac{MP}{ML}$.

This is a universalised representation of substitution analysis as it can be applied to any two factors, X and Y.

The limiting cases are perfect substitution or infinite substitution. Then II' will be a straight line. To such a *II'* curve the tangent is constant and so is *NP'*. A horizontal substitutability curve is the resultant effect pointing to infiniteness of substitution. This is in reality not achievable.

Secondly, suppose II' is a rectangular hyperbola. The curve obviously indicates that the elasticity is unity. And as the slope of a rectangular hyperbola at any point is always equal and opposite to the slope of the line joining that point to the origin, we can say that the elasticity of substitution will also be unity.

$\frac{MP}{ML}$ is the ordinate of substitutability and

$\frac{MP}{OM}$ the inverse of the abscissa.

The ordinate and abscissa will vary inversely giving a constant product. The rectangular hyperbola indicates that the elasticity is unity.

Thirdly, the greater the convexity of *II'* towards the origin, the elasticity of substitution will be nearing the other extreme limit namely zero. There is finite change in the slope of the curve. The curve is here broken into parts which make an angle of $\angle 180°$ alobe the point. The angle points downwards. The vertical fall of the curve means that the elasticity of substitution is zero.

Lastly, however if the *II'* is concave towards the origin instead of being convex, the substitutability curve will slope upwards. This illustrates theelasticity of substitution is "greater than infinity". The substitutability is negative. Instead of resistence there is an encouragement to substitution. It is a case of increasing returns and as the Laws of Returns show it will be only a passing phase of the development of the firm.

Conclusion: The term substitution has great significance in modern Economics. Even the classical writings, though in a limited way, were suggestive of this concept. The classical writers were primarily interested in utilitarian and static Economics. The scope of modern Economics was outlined nearly two decades back by Lionel Robbins in terms of the central problem, namely choice or rational behaviour in the utilization of scarce factors which have alternative uses. The firmness of Robbinsian foundation can be assessed by the soundness of the substitution analysis. It is the result of improvements in marginal analysis. It is a technique of maximum satisfaction and of optimum output of firms, i.e., of maximising gross output and minimising factor costs of firms. In determining the patterns of Consumers' Behaviour, under conditions of fixed income, it can be used. It is invaluable in the spheres of Consumption and Production. For purely pedagogical reasons the present note is confined to its use in the study of production. The idea can be explained in non-technical or technical language. "Mathematics is a language" and it can also be employed though it is not indispensable. (S. J. Stigler). The study of the elasticity of substitution of the factors of production is an extension of the Principle of the Marginal Rate of Substitution. The definitions of the various terms should be clearly understood. The specific significance of the diagrams given is that Technical Substitution and Partial Substitution which take place in the firms engaged in production, can be read on the substitutability curve drawn in accordance with the note given above. It does not involve higher mathematics and still it is correct as any other analysis could be. The diagrams relating to Equal Product Curve, and the family of Isoquants are simple. The generalised diagrammatical representation of the elasticity of substitution is superior to a specific representation of the substitutability of two specific factors. The diagram *3a*, *3b*, adopted here is valuable in, that it can be used to read easily the substitutability of *any one factor X* and *any other* factor *Y*. There are limits to substitution and the limiting cases have been explained above. The term substitution is bound to gain greater significance than it now enjoys in Industrial Economics, as the fields of Technology and Engineering widen, demanding in turn an exacting industrial organisation, and the highest possible standard of rationalisation and productivity.

FOREIGN TRADE

by

B. CHENGALVARAYAN, B. COM.

Foreign trade consists in the exchange of commodities produced by one country with those of another. It is usually divided into two classes—export trade and import trade.

Importation—customs formalities.

As soon as a ship arrives in the port, the master of the ship is required to deliver a report, called Ship's Report, within twenty four hours of its arrival, to the port authorities. It has to be prepared on prescribed forms, giving particulars as to the name of the ship, its master and the owner of the ship, nationality, port whence it comes, number of crew, their names and nationality, number and names of passengers and their nationality, the description of the goods, whether he intends to land them all at the same port or whether some goods are to be carried to some other port. The purpose of this document is to enable the authorities to find out whether the ship carries any contraband goods and any passengers belonging to the hostile countries. It also helps the authorities to know what goods are dutiable.

Bill of Entry :—On the receipt of information that the ship carrying his goods has arrived, the importer or his agent should fill in a form called Bill of Entry which is supplied by the port authorities. The importer should state correct information as to the value, quantity and nature of goods. If the goods are found to be not dutiable, they will be marked free by the authorities and then allowed to be cleared without payment of duties. In the case of dutiable goods, duties have to be paid by the importer or his agent according to the rules.

Bill of Sight :–If the importer or his agent is unable to mention in the Bill of Entry accurate particulars about the commodities imported, he has to make a declaration to that effect in a form known as Bill of Sight. In this document the importer gives such particulars as are known to him and declares that he cannot give any more information unless he is allowed to sight or inspect the goods. The customs authorities would then permit him to open the cases or packages and examine the goods in the presence of their officers.

Bonded warehouses :—When the importer or his agent does not wish to take away the goods either because they are not wanted immediately or because he wants to re-export them, he removes them to warehouses owned or controlled by the port authorities. For this purpose, he fills in a form called Entry for Bond. These warehouses, are called Bonded warehouses, as the owners give bonds to the Government guaranteeing the proper management of the warehouses according to the rules and regulations. The owners also undertake not to release the goods without the permission of the authorities.

The warehouser, on receipt of goods for storage, gives a receipt, certifying to the fact that the goods described in the document are held by him. This is known as warehouse-keeper's certificate. It is usually expressed to be non-transfeable though, in some cases, it is transferred by endorsement. It is treated as a document of title to goods.

These warehouses are also kept by dock companies. When the goods are stored in such godowns, the dock companies issue what are

called dock warrants. A dock warrant is a certificate stating that goods mentioned therein are in possession of the dock company and that they agree to deliver them to any person specified by the owner. This document requires to be stamped and can be transferred to any buyer of the goods. It is a document of title to goods. Though it is negotiated by endorsement in practice, it is not a negotiable instrument.

When the owner of the goods stored in a warehouse wants to deliver them to another person, he issues a delivery order in favour of that person. This is an order on the warehouseman to deliver the goods mentioned therein to a particular person. It is treated as a document of title to goods.

Exportation.

As in the case of importing, certain requirements are to be complied with, while exporting goods. The master of the vessel gives to the customs authorities the required information as to the name of the vessel, its master and crew in a statement called Manifest. The exporter or his agent must also fill up a form called 'Shipping Bill' with particulars regarding the value, quantity and nature of the goods to be exported. The export duties, if any, are paid on the goods.

Mate's Receipt :—After attending to the above formalities, the exporter or his agent delivers the goods on board the ship and receives in return from the captain of the ship or one of the officers appointed for the purpose, a provisional receipt called Mate's receipt. This document acknowledges receipt of goods. If the goods are received in damaged condition, the captain or the officer makes remarks to that effect in the receipt which then becomes a foul receipt. These adverse remarks are later copied into the Bill of Lading which also becomes foul and it may give trouble to the importer when taking delivery of the goods. When there are no adverse remarks in the Mate's receipt, it is called a clean one.

Bill of Lading :—The Mate's receipt is then exchanged for a regular Bill of Lading at the office of the owner of the ship. The particulars in a Bill of Lading relate to (1) the name of the shipper (2, the name of the ship (3) the port of loading (4) the destination of the ship (5) description of the goods (6) the place of delivery (7) the person or persons to whom the delivery is to be given and(8)the date. A Bill of Lading is often marked as 'freight paid' when freight has been paid by the exporter or as 'freight to pay' if the freight is to be collected from the importer. It is usually prepared in sets of two or three.

Bill of Lading is a receipt for goods placed on board the ship. It also contains the contract of affreightment whereby the owner of the ship agrees to carry the goods of the exporter to a particular place on payment of freight.

Another feature of a Bill of Lading is that it is a document of title to goods. A document of title to goods is one which enables its holder to claim and get possession of the goods mentioned therein. The holder of a Bill of Lading can therefore transfer it to any one. The transfer can be effected by endorsement and delivery or by mere delivery alone. The last transferee can present it to the captain and take delivery of the goods. Thus a Bill of Lading, being a document of title to goods facilitates sale of goods, though the goods are not actually in the possession of the seller. Another advantage is the Bill of Lading can be used as security for raising funds temporarily. Bankers accept it as good security for granting loans.

A point to be noted is, though a Bill of Lading is transferred from person to person just like a negotiable instrument, it is not, in the legal sense, 'negotiable'. The title of the transferee of a Bill of Lading will be as good or as bad as that of the transferor. A holder cannot give a better title than what he himself has. On account of this difference between

practice and legal recognition, a Bill of Lading has come to be called quasi-negotiable.

Charter Party :--The foregoing procedure is to be followed when the exporter sends the goods by a 'general ship' carrying goods of other exporters also. But, if a large shipment has to be made, the shipper may have to take the entire ship for hire. The ship is then said to be chartered. The exporter usually enters into an agreement with the owner of the vessel. The document in which such a contract is contained is called a Charter Party. According to the agreement, the ship and its crew are placed at the disposal of the shipper. Even when a ship is chartered, a Bill of Lading is issued to the exporter when he delivers goods to the master of the vessel. Thus a Bill of Lading is an indispensable accompaniment to the Charter Party. The chief items, usually indicated in a Charter Party are the places between which the ship is to travel, the cargo to be carried and the freight to be paid. The other minor items are the time allowed for loading and unloading the ship and the manner in which the freight is paid.

When a Charter Party is issued for one or more voyages without any reference to time, it is called a voyage charter. If the ship is hired for usage during a particular period, irrespective of the number of voyages, the Charter Party is called the time charter. Mixed charter is a combination of both time charter and voyage charter. In this type, the period and the number of voyages are the subject of contract.

Difference between a Charter Party and a Bill of Lading :—

(1) A Bill of Lading is issued in sets of two or three whereas a Charter Party is issued in singles.

(2) When a Charter Party is issued, it forms the main document, the Bill of Lading which accompanies it, being a subsidiary document. Charter Party in this case contains the contract of carriage and the Bill of Lading, the acknowledgment of receipt of goods. If there is no Charter Party, the Bill of Lading forms the main document incorporating the contract of carriage and also the acknowledgment of receipt of goods.

(3) Charter Party is to be stamped whereas a Bill of Lading need not be stamped.

(4) Bill of Lading is a document of title to goods and can be transferred from person to person while a Charter Party cannot be thus used as it embodies the agreement for hiring the ship.

(5) A charterer acquires the right of using the ship for carriage of goods and also the right of using the services of captain and the crew of the ship while a Bill of Lading does not confer such rights on the shipper.

(To be continued).

NEGOTIABLE INSTRUMENTS

by

T. S. Mani, B. COM. (HONS.)

The law relating to the Negotiable Instruments is found in the Negotiable Instruments Act of 1881. According to Sec. 13 of the Act a Negotiable Instrument means, Promissory Note, Bill of Exchange or Cheque expressed to be payable to a specified person, or to the bearer thereof. But this definition given by the Act is not comprehensive and does not explain the nature of the Negotiable Instruments. We may, therefore, quote the popular definition of Willis. According to him "A Negotiable Instrument is one, the property in which is acquired by every person who takes it bonafide and for value, not withstanding any defect of title in the person from whom he took it". So, it follows that a person taking a Negotiable Instrument bonafide and for value gets a good title irrespective of the defect in the title of the previous holder.

As the word used in the definition is 'means' and not 'means and includes' we can add to the list given by the Act other instruments which satisfy the two conditions of negotiability. The two conditions are as follows.

1. It is by custom of trade, transferable like cash by delivery.

2. It is capable of being sued upon by the person holding it in his own name.

A negotiable instrument differs from ordinary instruments of credit in the following particulars.

1. The property in it passes by mere delivery if it is a bearer instrument and by endorsement and delivery when the instrument is made payable to order.

2. The holder in due course is not in any way affected by any defect in the title of his transferor or any other party to the instrument. The holder in due course is one who for consideration becomes possessor of a negotiable instrument before the date of maturity. He should have also obtained the document without having sufficient reason to belive that any defect existed in the title of the person from whom he derived the title.

3. The holder in due course can sue on it in his own name without giving notice to the debtor of the fact that he has become holder.

4. Consideration is presumed to have passed. In any action brought upon the instrument the burden of the proof lies on the defendant to show that the holder of the instrument did not give any consideration for it.

KINDS OF NEGOTIABLE INSTRUMENTS.

An instrument becomes negotiable either

(i) by an act of Parliament, e.g. Promissory Note, Bill of Exchange and Cheque.

(ii) or by the custom and usage of the merchant community. The following are examples of instruments which have become negotiable by custom.

1. Treasury Bonds.
2. Dividend warrants.
3. Debentures payable to bearer.
4. Share warrants to bearer.
5. Exchequer bills.

Documents which are recognised as negotiable in other countries need not necessarily be negotiable in India.

The following documents which appear to be negotiable and which may be transferred or assigned are not in the fullest sense of the word negotiable.

1. Share or Stock certificates.
2. Debenture Stock certificates.
3. Postal Orders.
4. I. O. Us.

5. Bonds or Debentures not payable to holder or bearer but only to the registered holder.

Let us now go in detail and study the instruments one by one.

Promissory Note.

Section 4 of the Negotiable Instruments Act defines a promissory note as "an instrument in writing (not being a bank note or a currency note) containing an unconditional under taking signed by the maker to pay a certain sum of money only to, or to the order of a certain person"

From the definition we can deduce certain essentials of a promissory Note. Which are enumurated as follows.

1. The instrument must be in writing. Mere verbal promise to pay is not enough.

2. It must contain a promise or undertaking to pay. The promise to pay must be clear and a mere acknowledgement of a debt is not sufficient. Thus a document containing the following words.

"Mr Alfred I owe you Rs. 1,500" will not become a promissory note. This is only an acknowledgement of the debt and there is no promise or under taking to pay the money and so it is not a promisory note.

3. The promise or undertaking to pay must be unconditional. A conditional instrument does not become negotiable as there is no certainity in the promise. A promisses to pay "when convenient" or "after marriage with *X*" is conditional. The happening of the condition is not certain and the promissor may not marry *X* at all and, so, the instrument does not become a negotiable instrument. But a promise to pay one month after the death of *X* is not conditional In this case the death of *X* is certain, therefore, there is an express undertaking to pay.

4. The maker of the instrument must sign his name on it. The person who draws the instrument and signs his name is known as the maker and the person to whom the promise is made is called the payee. The maker may sign his name if he is a literate or affix the thumb impression if he is illiterate. The signature or the thumb-impression may be affixed anywhere in the body of the instrument.

5. The person executing the document must be certain. The instrument should be able to show clearly the person who promises to pay.

6. The payee must also be certain. The instrument must contain a promise to pay to some person, ascertained by name.

7. The sum payable must also be certain.

8. The payment must be in legal money of the country and not in kind. Thus an agreement to pay money or grain is not a promissory Note.

The definition does not include the bank note or currency note. Currency note and bank note are treated as money itself and not as securities for money.

The date of a promissory note is not material unless the amount is made payable at a certain time after date. A stamp is, however, necessary under the Indian Stamp Act.

SPECIMEN OF A PROMISSORY NOTE.

Rs 1,000. Madras,
12th November, 1954.

On demand (or 3 months after date) I promise to pay the sum of Rupees Thousand only to Krishna or order with interest at 6% per annum for value received.

Stamp
(Sd) Raman

Raman is the maker and Krishna is the payee.

THE LOGIC OF THE JAINAS

by

V. R. Kanniah, B.A. (Hons).

The Jainas point out that the different kinds of immediate and mediate knowledge that we possess about objects show that every object has innumerable characters. But imperfect beings look at objects from one particular point of view at a time and have consequently the knowledge of only one aspect or character of the thing. This is analogous to the 'six blind men's understanding of an elephant.'

In view of the above fact the Jainas insist that every judgment (naya) should be qualified by some word like 'somehow' (*Syāt* ie in some respect), so that the limitations of this judgment and the possibility of other alternative judgments from other points of view may be always clearly borne in mind. For example, on perceiving a glass tumbler existing in a room at a particular time, we should not assert unconditionally, "The glass tumbler exists", but should rather say, "Somehow the glass tumbler exists", which would remind us that the judgment is true only with regard to the many conditions of space, time, quality etc., under which the glass tumbler exists. The qualified statement "Somehow, the glass tumbler exists" would prevent the possibility of the misapprehension that the glass tumbler exists at all times or in every place, or that a glass tumbler of any other shape, make etc., exists. The unqualified judgment "The glass tumbler exists" leaves the possibility of such misapprehension.

The Jaina logic recognizes the following seven kinds of conditional judgment *(Saptabhanginya)* :—

1. Somehow S is P *(Syāt āsti)*.
2. Somehow S is not P *(Syāt nāsti)*
3. Somehow S is P and is also not P *(Syāt āsti ca nāsti ca)*.
4. Somehow S is indescribable *(Syāt avaktavyam)*.
5. Somehow S is P, and is also indescribable *(Syāt āsti ca avaktavyam ca)*
6. Somehow S is not P, and is also indescribable *(Syāt nāsti ca avaktavyam ca)*
7. Somehow S is P, and is also not P, and also indescribable *(Syāt asti ca nāsti ca avaktavyam ca)*

This theory of the Jainas has come to be known as *Syādvāda*. It is the view that every ordinary judgment (possessed by imperfect minds like ours) holds good only of the particular aspect of the object judged and of the point of view from which the judgment is passed.

The principle underlying '*syādvāda*' makes Jaina thinkers catholic in their out look. They entertain and accept the views of other philosophers as different possible versions of the universe from different points of view. The only thing that the Jainas dislike in other thinkers is their dogmatic claim that they alone are in the right. This claim amounts to the fallacy of exclusive predication *(ekānta-vada)*. Against such a fallacy of philosophical speculation a protest has been raised recently in America by the Neo-realists who have called it the fallacy of exclusive particularity. But no Western or Eastern philosopher has so earnestly tried to avoid this error in practice as the Jainas have done.

There is a misunderstanding often found and that is the interpretation of the Jaina word '*Syāt*' as 'may be'. This would impart a sceptical or agnostic form to the Jaina theory and make it look like the view of the Greek Sceptic Pyrrho who also recommended the qualification of every judgment with a phrase like 'may be'. But it should be noted that the Jaina is not a sceptic. It is not the uncertainty of a judgment, but its conditional or relative character, that is expressed by the addition of the qualifying article '*Syāt*'. Subject to the conditions or the universe of discourse under which any judgment is made, the judgment is valid beyond all doubt and hence there is no room for scepticism in the Jaina theory.

AN EXCURSION TO THE SOUTH

by

T. S. Mani, B. Com. (Hons.)

At the beginning of the academic year, Mr. G. M. Rao informed me that he was arranging an excursion to Krusadai Island. The idea was really a welcome one to me, for I was longing for a sojourn in an island. Ever since I saw the picture "Blue Lagoon" I have been thinking that I should some day go to some of the islands off the Indian Perinsula and spend a few days in the beautiful natural surroundings. So this was an opportunity which I thought I should not let go.

Mr. Rao was busy from that day on wards making the necessary arrangements for the excursion. At first he drew up a very elaborate programme. But the response from the students was very poor. So the itinerary had to be reduced and many important places had to be dropped from the programme.

Finally with eleven students of the Natural Science group we boarded the Dhanashkodi Passenger on Saturday the 18th September at the Egmore Railway Station. Just half an hour before the departure of the train we all assembled at the station. Now and then the engine was whistling and it seemed to us as though it was signalling for a rally. The team consisted of seventeen members including the three members of the staff, a cook and two attenders. Among the happy group of students, there were two songsters. One of them was able to sing melodious songs in Hindi and the other carnatic songs. Whenever they were asked to sing a song or two they spared no pains to do so. But for them the journey by train would have been rather dull.

The train steamed off in time. We, the members of the staff, got into an inter class compartment while the others were in a third class compartment. We were on a holiday jaunt. As the comparment was practically in our sole occupation, we threw our things about on the seats and sat near the windows watching the lovely scenery flit by in the golden light of the sun. When the train came to a stop with a rumbling jerk at one of the junctions our cook brought us a few packets of rice and curry. Having despatched the excellent fare two of my colleagues went into a deep slumber.

In the afternoon, I alone was awake admiring the beauties of nature. One moment I was flitting past a pleasant plot of intense green paddy. Another moment the train was roaring across a small estuary. There was something exquisitely tranquil about the scene Nature had lavished all her gifts in an ample measure on this land of ours. This roaring noise of the train made my friends sleep no more. It was five o'clock when the train halted at a shady station. There all the members of the team assembled and had their coffee in the station restaurant. After a twenty minutes, stay there the train moved on. Very soon the night overtook us. A few students wishing to have our company came to our compartment. At nine o'clock our students left the compartment when we all of us went to bed. The night was very peaceful. Early in the morning I was roused by a rumbling noise. The train was then crossing the Pamban Bridge. The glorious sun was just peeping out when we reached the junction from where we had to ferry across to the island.

After a light breakfast in the station we all went to the shore. The boat was ready to go on its miniature voyage. There was not a breath of wind. The boatmen found it very difficult to row up. They struggled till they reached the middle of the strait, when a gust of wind blew across. The boatmen spread the sails and allowed the wind to

drift the boat to the island. After sailing for about half an hour, we reached the island safely where we were given a very warm welcome by the Research Assistant of the Fisheries Department.

My dream did not come true. The island shown in the "Blue Lagoon" was full of vegetation and plenty of fresh water to drink, where as the island on which we landed was almost a desert. There were only a few shrubs and palm trees without fruits. We had to import everything from the Indian Peninsula. Only the employees of the Fisheries Department lived there. They had a well-equipped laboratory.

The students were very busy removing the things from the boat to the laboratory building. Mr. Rao in the meanwhile had a talk with the Research Assistant who informed him that the tide would be favourable for an hour between 11 A.M. and 12 noon. We all of us again went in a small boat to a certain place known as Kuntikkal point. After an hour's search in the waters we collected some star fishes, sea-cucumbers, sea-anemones and crabs. While we were making a search we were interested to note how a sea-anemone behaved when a student by mistake stepped on it. It struck itself to the foot and it was really a task to pull it out.

On the next day we all went to another island, the Puly island. The Research Assistant was kind enough to accompany us. The sea in between the two islands was shallow, and so, we waded through the water to reach the island. This place was full of sea-cucumbers. Actually all through we were treading on them. This place offered more zoological specimens. The most important of them was the Baland Gilossus. The other animals that were caught were Sea-urchins, Nudibrancls, Gastropodo and Planarians.

When we were all catching these animals we did not really know their names; we were making, as it were a random collection. Only on reaching the Krusadai Island back again, we began identifying them. Thus we spent nearly twelve hours on the island before we went to Pamban Junction. After a days stay, we proceeded to Dhanashkodi and Rameswaram. There was nothing much to see at Dhanashkodi, but Rameswaram proved very important; we were touched by the sanctity of the place; besides, we got some very rare specimens. Some of them were Stichopus, Virgularia and Dolabellar. Mr. Rao was experimenting on them that night, not without expressing now and then his pity for these helpless creatures which were writhing under the scalpel.

On our way back home we visited Mathurai and Kodaikannal hills. The hill station was a veritable Paradise on earth. We travelled up hill by bus. As we were ascending we could feel the change in the weather. We stayed in the quarters belonging to the Forest Department. We went to the hills with the object of making some botanical collections. The most enjoyable time throughout the tour was that which we spent on the Kodai Hills. On the eve of our departure from the hills we spent nearly three hours at the Boat Club. We divided our ourselves into batches of four. Each batch took a boat. Many a time our boats got stuck in the mud and it was really a tosk to take them out. After a pleasant time in the lake we returned to the quarters late in the evening.

On the whole the tour was really a successful one and we were able to bring very rare specimens to our lab. We undertook this tour merely for pleasure. But it proved to be highly educative as well. I must express my gratitude to my lecturer friend who unfolded to me in the course of his scientific investigations, the mysteries of nature in plaint life and animal life; to be plain, I knew little Botany and less Zoology before this tour. Now I am a wiser man and happier too.

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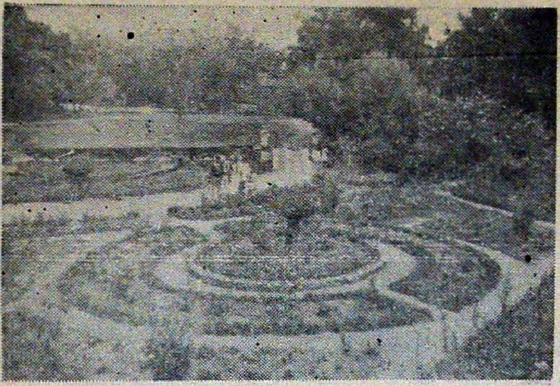
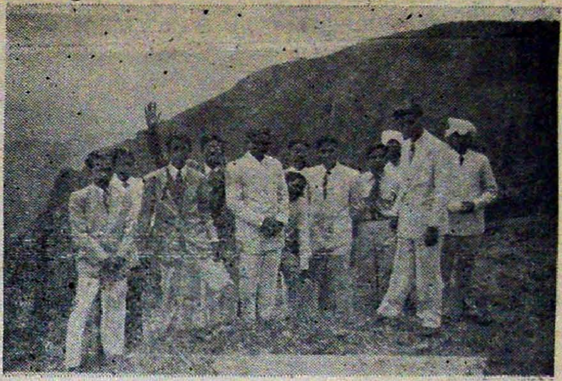
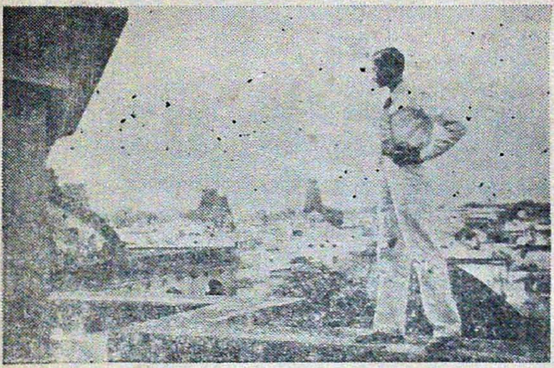


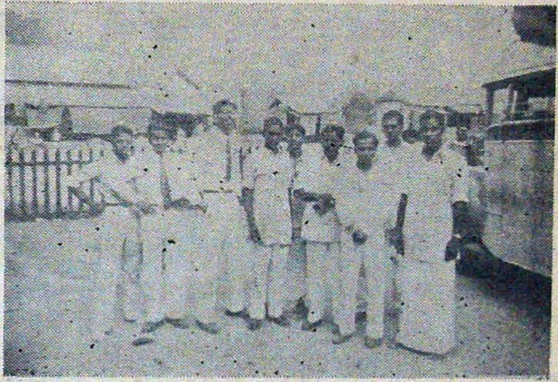
Park near Forest Bangalow.



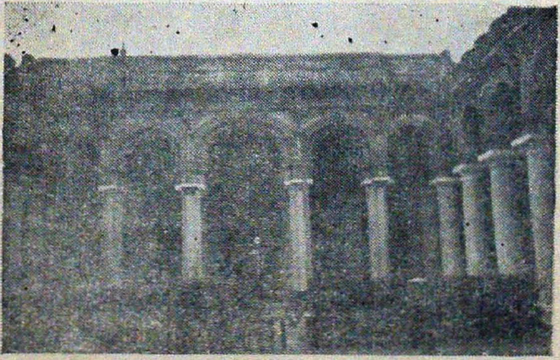
On the Kodai Hills.



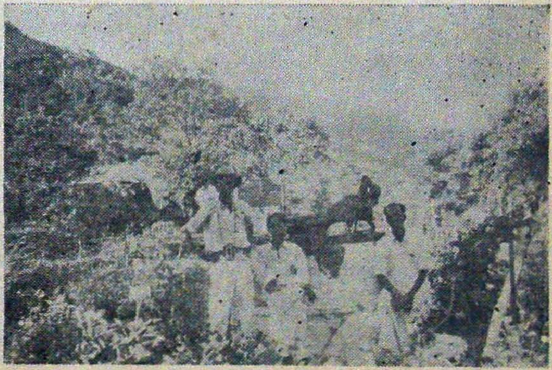
On top of Tirumalai Naieken Palace.



Leaving for Kodai Hills.



A corridor in Sri Meenakshi Temple.

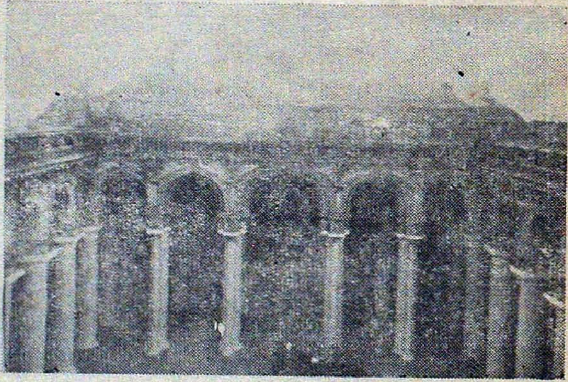


In a Park at Kodai.

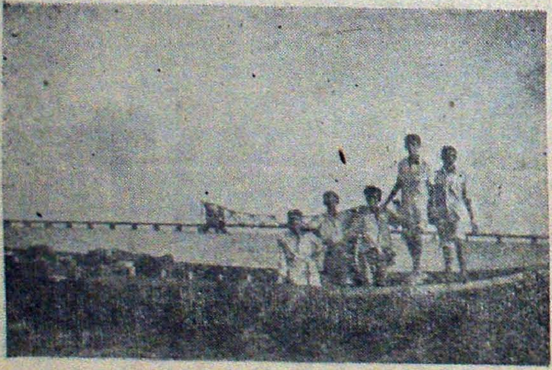
Collection of specimens at Krusadai.

Birdseye view of Mathurai.

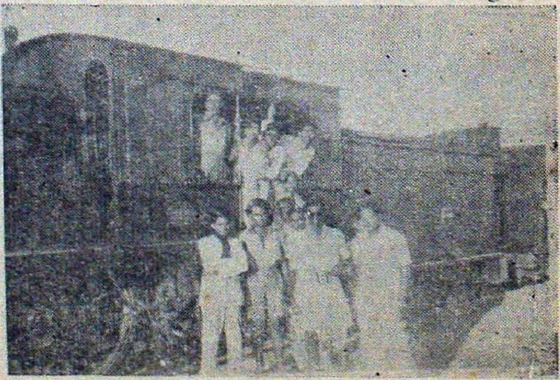
Reaching Pamban.



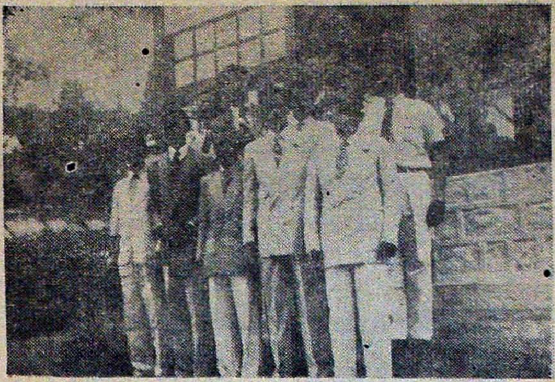
Thirumalai Naicken Palace.



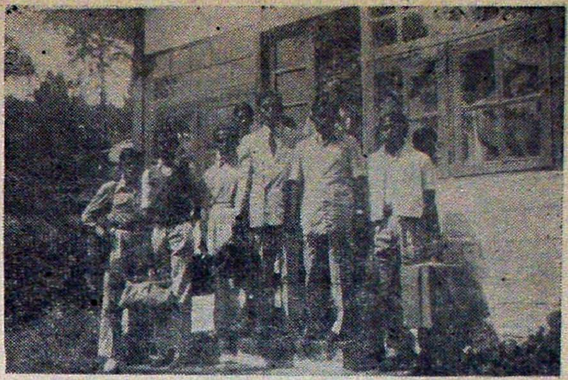
Pamban Bridge : Another view.



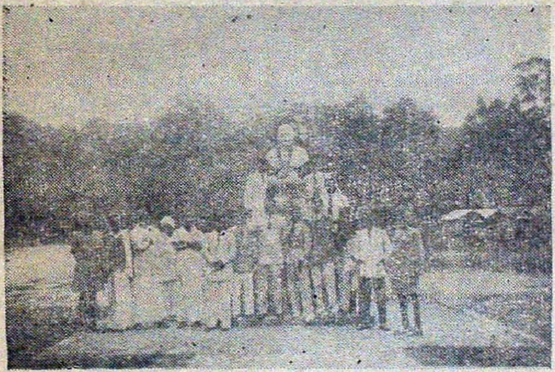
At Dhanshkodi Railway Station.



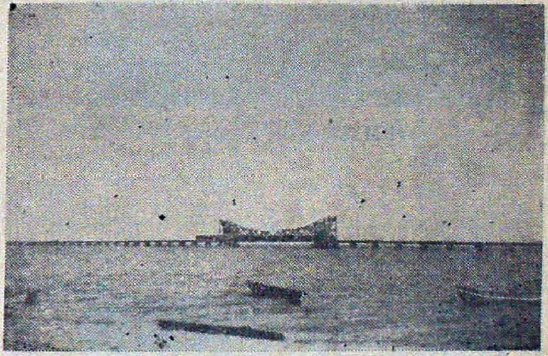
At Park Lodge, Kodai.



Forest Bangalow at Kodai.

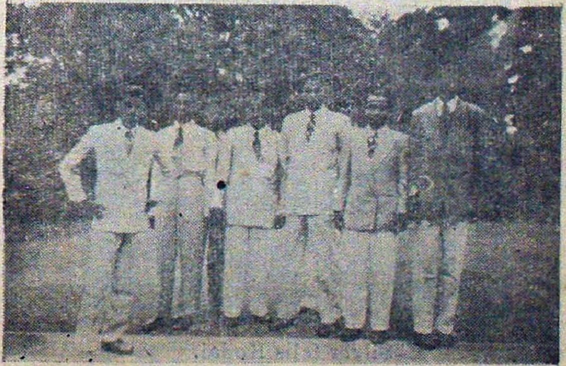


Near Kodai lake.

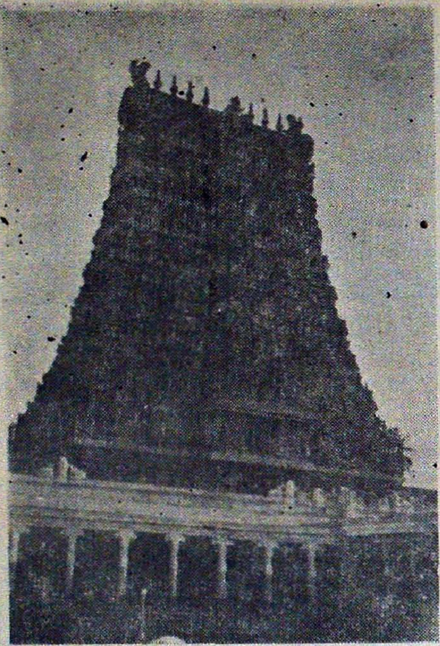


Pamban Bridge.

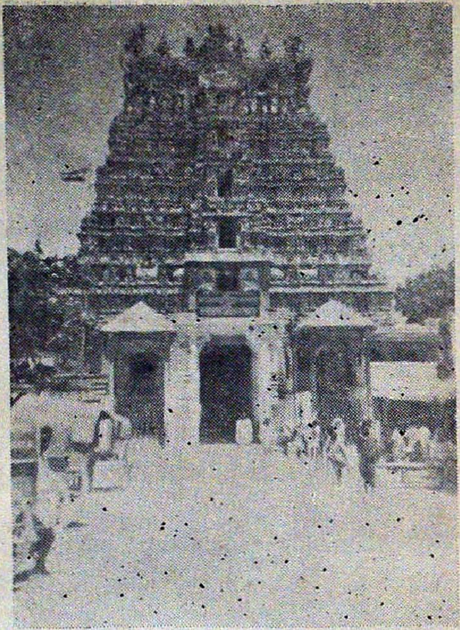
Inside Tirumalai Naicken palace.



Staff and Students.

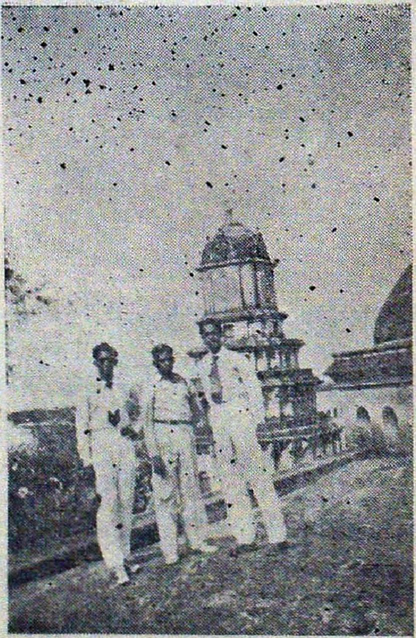


Sri Meenakshi Temple.



Rameswaram Temple.

Silver falls Kodai.



Tirumalai Naiken palace.

HIGH ROAD TO HEALTH

S. JAYARAM, II CLASS I GROUP.

DO YOU KNOW THE VALUE OF HONEY ?

"SWEET as Honey", is a familiar saying. But only a few realise the value of honey as food and take it as part of their daily meal. Natural honey consists of the essence of flowers of various kinds, carried and garnered by the busy bees. It is more nutritious than several kinds of food. The caloric value of one pound of honey is estimated to be equal to that of thirty eggs and twenty pounds of carrots. Its medicinal value is also very great. One teaspoonful of it taken in a glass of lemon or lime juice has great curative effect in cases of persistent cough. If children take a little honey in a cup of milk every day, their muscles grow strong. Honey strengthens the heart, is germicidal and has antiseptic value in surgical cases.

II. DO YOU TAKE ENOUGH OF MINERAL FOOD ?

A number of valuable minerals have to be taken and assimilated every day by the human system if it is to grow well and be strong. Some of these are calcium, phosphorus, iron, iodine, copper, sulphur, silicon and potassium. The best results are obtained only if these are taken in their natural form and not in the shape of drugs and injections. Mineral deficiency is as bad for health as vitamin inadequacy. Thus, zinc deficiency produces digestive troubles ; sulphur deficiency leads to diabetes and calcium deficiency weakens the teeth and bones. With a little care and by means of proper food habits, we can guard ourselves against the troubles caused by the deficiency of minerals. Wheat and other grains, as also vegetables, greens, nuts and fruits, are rich in mineral content. We can get plenty of calcium from cauliflower, cabbage, carrots, potatoes and beans. Phosphorus can be derived from greens, leafy vegetables and dried fruits. By including these in our daily diet, we will be laying the foundation of health and strength,

III. DO YOU TAKE TONICS ?

NOW-A-DAYS there is a wide-spread tendency to take tonics and stimulants when a person feels weak and tired. He is advised to use some 'Pick-me-up'. But, many do not realise that a good number of these patent tonics contains drugs which weaken the system in the long run. Their after-effects are often harmful. Many people who put in strenuous work and feel tired think that it is necessary for them to take some tonic. Fatigue is Nature's warning, calling upon a person to give his body and mind adequate rest. Hence, instead of relying upon tonics, people who feel run-down, should learn to give themselves sufficient rest. They will do well to go out in the open and breathe fresh air. A cold bath may also do much good to the system. Thus the value of air and water must be realised and they must be used profitably instead of patent medicines, for toning up the system.

IV. IS YOUR MIND HEALTH-GIVING ?

PEOPLE often get worried regarding their bodily health. They consult doctors and take medicines and nourishing food. They do not, however, realise that these may not have the desired effect if they are indifferent to the state of their minds. There is a close connection between the brain and the other parts of the body. In fact, most of the functions of the body are controlled by the brain through the nerves. If the mind is agitated, digestion is affected. Anger has an adverse effect upon blood circulation. Fear and rage impair health. If a man's mind is full of peace and happiness, purity and hobility, his body too will be hale and healthy. It is thus that noble-minded men keep fit and live long. The Hindu Yogi knows the value of mental poise and keeps his body free from all kinds of illness. It is well to remember Solomon's proverb : "A merry heart does good like a medicine ; but a broken spirit dries the bones".

"OUR KAVIMANI"

R. Rangaswamy, III b.a. Ib.

In the midst of our busy and active actions there was a soul struggling for life since nine years. Every one knew that the end of him was approaching. But no one knew or thought of the sudden demise of our beloved natural Tamil Poet, Kavimani Thesiga Vinayagam Pillai.

Monday the 27th September 1954, was one of the darkest days in the history of Tamilnad. It is an irreparable loss for the citizens of India, particularly to Tamilians. His death, at the present juncture, when Tamilians are fighting for rights everywhere, is a tremencdous hit that pierces the heart of every Tamilian.

Our late Poet was born in Therur near Suchindrum in 1876 in a well-known family. At the proper age he was sent to school. He had his early education at Attur and joined a College in Nagarkovil. But family circumstances compelled him to leave the college before he finished the Intermediate course. He had a taste for the Tamil language though the medium of instruction at his school was Malayalam. This interest made him to write poetry at his early age. The small verses which were written when he was in school showed that he would become a great poet in the future.

In 1901 after his marriage he took up service as a teacher in an Elementary school at Kottar, but he did not continue there for long. After he had served for a short time in two other minor institutions the Government made him the First Teacher in Tamil at the Maharaja's High School of Girls and afterwards Professor of Tamil in the Maharaja's Girls'College. He held this post until his retirement.

During all these years he did great service to Tamil literature. He wrote verses for children. He translated several fine pieces from English literature. He worked mainly in two fields, research and poetry. His translations are 'Omar Khayyam,' 'Light of Asia' and from many English poems. Out of them, perhaps the most prominent is the one on the life of the Buddha. The important contributions he made to many tamil magazines brought his name into the lime-light. Most of the poems he contributed were collected and published as a book called 'Malarum Malaiyum.' The fine pieces, 'Ninaivum Mudivum' and 'Pasumbul' could by compared with the finest pieces of Wordsworth and Shelley. A poetic work on Vellalas of Nanjilnad and a collection of poems on divine love are known as 'Nanjilnattu Marumakkal Vazhi Manniyam' and 'Kathal Pirandha Khathai' respectively. These entitle him to a permanant place in Tamil literature.

As he served many years and proved his talent in that line, the title "Kavimani" was given to him at Madras in 1940 at the annual Tamil Conference. A very gifted poet to Tamilians, as we say, was Kavimani Thesiga Vinayagam Pillai. He was born with the gift of poetry. His poetry was simple and sweet. A common man as well as an educated one can read and enjoy them.

He led a very simple and pious life. His dress and manners represented him as a real Tamilian. His simple life reminded us of the old culture and civilization of our forefathers. His character was lovable. He was Patriotic. He was neither a critic nor was criticised. It seems that he followed the principle, "Judge not lest ye be judged." He had pity for his fellowmen and spent his old age in social service in his area.

In his last years he had been suffering from prolonged illness. Being a great poet he must be respected and his family should be helped.

Erecting statues, and memorial buildings and speaking high of him are not true service to him. The true way to remember and respect him is to study his works well and follow his example. As one of the writers reveals in his condolence message, "Tamil has lost one of the greatest poets since Bharathi." Yes. The loss is great. It is true that the future historian will write his name certainly in letters of gold. May his soul be in peace!

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V. I. Ps OF WORLD TO-DAY

How old are they ?

NAMES	DATES OF BIRTH
Jawaharlal Nehru (The Prime Minister of India)	November 14th, 1889, in Allahabad.
Winston Churchill (The Prime Minister of England)	November 30th, 1874 at Blenheim Palace, England.
Harry. S. Truman (The former President of U. S. A)	May 8th, 1884, in Lamar, Missouri
Dwight David Eisenhower (The President of U. S. A)	October 14th 1890, in Dension. Texas.
Georgy Maximilianovich Malenkov (The Premier of Russia)	February 16th 1902, in Orenburg, a small town on the steppes of the urals, near the borderline between Europe and Asia.
Marshal Tito (The President of Yugoslavia)	May 25th, 1893,
M. Molotov (The Soviet Foreign Minister)	March 9th, 1890, in the Village of Kukara
Eleanor Roosevelt (Mrs. Franklin Roosevelt)	October 11th, 1884 in New York
Clement R. Attlee (The Former Prime Minister of England)	January 3rd, 1883, in Putney.
Jehangir R. D. Tata (The Chairman of Air-India International)	July 29th, 1904 in Paris.
Henry Ford II (Ford Motor Company)	September 4th, 1917
Theodore Vonkarman (Inventor of Jet planes)	May 11th, 1881 in Budapest
Thomas Mann (one of the best novelists in 20 th Century)	June 6th, 1875 in Lübeck, Germany
T. S. Eliot (The British poet who was awarded the Nobel prize for literature in 1948)	September 26th, 1888 in St. Louis, Missouri, U. S. A.
Charles Chaplin (The English Actor)	April 16th, 1889 in a London slum
Mao Tse-Tung (The President of the People's Republic of China)	November 19th, 1893 in Hunan province.
J. Robert Oppenheimer (The Chief Technical Adviser to the Atomic Energy Commission For the development of H-Bomb,)	April 22nd, 1904 in New York
Ernest Hemingway (The Nobel prize for literature was awarded to him in 1954)	July 21st, 1899, in Oak Park, Illinois
Enrico Fermi (The first person ever to split an atom. This Italian physicist-built the world's first atomic pile in Chicago)	September 29th, 1901 in Rome
Queen Elizebeth, Queen of England and Head of the Commonwealth of Nations.	21st April, 1926, London.

—T. Krishnamurthy, II Class, I Group.

The Tenancy Reforms

T. Chairmandurai, Junior b.a., Group. IV-b.

Tenanay reform legislations in the various States in India during recent years have attempted to tackle the problem of absentee land-lordism, limitation in the size of holdings and the institution of peasant proprietor-ships. The various legislations are based on the suggestions of the Planning Commission. To accelerate the progress of land reform legislation, a central body called. "The Central Land Reforms Organisation" has been formed. The function of this body is to bring about uniformity in legislations in the different States and to suggest measures in the light of the defects peculiar to the States. A beginning thas been made and there is every hope that a smooth transition from a feudal economy to a present proprietor-ship economy, will take place.

In a number of states intermediaries have been eliminated and as a result of that rents have been progressively brought down and tenants have obtained security of tenure and the right to acquire ownership of their holdings on payment of a moderate compensation. The essential purpose underlying all these measures of reform is to make the tiller have full rights over the land he cultivates, and to build a co-operative organisation of rural life and agricultural activities, so as to ensure the most effective use of the country's resources.

Peasant proprietorship allows scope for both private effort and also for the fulfilment of the social objective. What we have in view is the abolition of exploitation, establishment of a stable rural society, full employment to the tenants, greatest possible yield per acre and preservation of individual liberty to the tiller of the land. Peasant proprietor-ship will create new social values and enhance individual incentives, to better his economic prospect.

Peasant proprietor-ship will secure peace on the land and abolish litigation altogether and bring about an almost classless society. Further it will lead to the development of a democratic rural society. This system of peasant proprietor-ship will enable the peasants to lead a happy life and improve the yield of the soil.

But there are certain economic disadvantages in the establishment of peasant proprietor-ship. The peasant land-owners will be unable to introduce mechanised and capitalised methods of farming not only due to the size of the holdings but also due to the financial stresses of the agriculturists. The rigidity of agricultural credit is the bane of Indian Rural Economy. During recent years the Reserve Bank of India has been going into this question in order to ease the credit situation in rural areas. The report of the Rural Banking Enquiry Committee is a result of this. Certain recommendations of this report have been implemented, but much remains to be done. Agriculture being a gamble with the monsoon, the solvency of the agriculturist depends on this. This is the reason for the failure of the Reserve Bank of India to liberalise agricultural credit.

Further, it is very incongruous to note that enactments to limit the size of holdings have been going hand in hand with the Agricultural Income-tax Legislations. It is questionable whether the limitation in the size of the holdings will enable the various state governments to collect agricultural income-tax as these incomes will be decreased. In other words, the peasants will not be in receipt of statutory taxable agricultural incomes. This is a matter which should be carefully investigated before laying down statutory regulations. The additional out-lay

involved by way of administrative charges in the collection of these incomes may be a waste. The Madras Government has not gone into this question before drafting the Madras Agricultural Income-tax Bill. The Bill has gone to the Select Committee stage and it is too premature to forecast the final shape of the Bill after passing through the Select Committee stage.

Is the establishment of such a class-less society beneficial to a progressive economy as envisaged by the Planning Commission? This depends on the meaning attached to the word 'progressive economy' by the Planning Commission. The terminology has not been defined by this Body, although many proposals and schemes have been implemented under the guise of progressive economy. These are rather aimless procedures, which the policy makers should consider. Any implementation of schemes should be done with pre-conceived notions and not in a hap-hazard manner. Therefore, the introduction of radical land reforms in India will lead to the establishment of a poverty-stricken rural population, due to the limitation in the size of holdings. These facts should be considered before the formulation of policies.

RATIONALISATION

"What the Government desires, in the interest of both the employers and the employees, is that industry, should 'expand and rationalise', rather than 'rationalise and retrench' and that capital and labour should co-operate in evolving schemes of modernisation".

—C. D. Deshmukh,

Annual meeting (1954), Associated Chambers of Commerce and Industry, Calcutta, (The Hindu, Dated. 14-12-54).

உள்ளத் துடிப்பு

C. Gopal II, III A.

என் உள்ளம் துடிக்கிறது. அது மெள்ளத் துடிக்கிறது. ஏனோ? ஏனா? கள்ளத்துடிப்பாதலால் மெள்ளத்தானே துடிக்கும். கள்ளத்துடிப்பென்றால்? காதல் துடிப்பா? ஆம், காதல் துடிப்புத்தான். சாதல் துடிப்பும்தான். தமிழிலே காதல்; தமிழ் நாட்டிலே காதல்; தமிழ் மக்கள்பேரில் காதல்! ஆனால் என் காதலைத் தெரிவிக்க வழி இல்லையே? ஊரார் தூற்றலுக்கு அஞ்ச வேண்டியிருக்கிறதே எனவேதான் என் காதல் மனத்திலே, கனவிலே, உள்ளத்தில் துடித்துக்கொண்டிருந்தது. விள்ள முடியாத நிலையிலே இருக்கிறேன்.

தமிழிடத்தில் காதலென்றால், தமிழின் பால் காதலென்றால் ஏன் அதை ஒழிக்கவேண்டும்? களவுக்காதல் தமிழர் மரபென்பதாலா? இல்லை. என் காதலைப் பழித்து அதை அழிக்கப் பலரும் அற்றம்நோக்கியிருப்பதால்தான். இது மறுமலர்ச்சி, புத்துணர்ச்சி யுகமாச்சே; வீதிகள்தோறும் தமிழ் முரசு கேட்கின்றதே; யார் யாரெல்லாமோ தமிழ் தமிழ் என்று வாய்ப்பறை அறைகின்றனரே; தமிழ் மகாகவிகளைப்பற்றியும் மகா மகா உபாத்தியாயர்களைப்பற்றியும் எட்டுத்திக்கும் முரசம் கொட்டுகின்றதே; தமிழ்க்காதலைப்பற்றித் தெரிவிக்க ஏன் தயக்கம்? எழுதுவதெல்லாம் தமிழா? பேசுவதெல்லாம் மொழியா? சீரிய தமிழ் சீரழிகிறது.

பரத்தையும்தான் பரிந்து பேசுவாள். காதலன் மெய்ம்மறந்திருக்கும் வேளையில் அவனுந்தான் நம்பிவிடுகிறான். ஆனால் சாந்துணையும் தன்னுயிரைக் கொடுத்தும் தலைவன் நலம் பேணக் காத்திருக்கும் கற்பின் செல்வியின் காதல் அன்றோ உண்மைக் காதல்? இன்று செல்வனாய் இருக்கும் தலைவன் நாளை வறியனானால் உதறித்தள்ளி, அடுத்து வருபவன் மேல் பாசம் கொள்ளும் பரத்தையின் காதல் நிலையாகுமா? காதலால் சாதலே விளையினும் தலைவனைப் பேணிநின்றொழுகும் அருங்குணநங்கையின் காதல் நிலையாகுமா? என் காதல் உள்ளத்திலே ஊறி ஓடத்தான்செய்கிறது! கண் வழியே நீராய் வழிகிறது! என் காதல் நாளைக்குருதிப்பெருக்காகவும்! ஓடலாம் ஏன்? என் காதல் பண்புக்கு ஊறு வந்தால் இரத்தம் பெருக்கவும்தயார்! தமிழ் என் உயிர். அதுவே என் உடல், பொருள், ஆவி எல்லாம். அதுவே என் உற்றார், உறவினர். அதுவே எனக்கு வகுத்துக் காட்டும் பாதை அதிலேதான் நான் நீந்துகிறேன், நீந்துவேன், நீந்திக் கொண்டிருப்பேன். சுருங்கச்சொன்னால் அதுவே என் வாழ்வும் தாழ்வும்.

இப்படி என்போல் காதல் துடிப்பைக் கள்ளத்திலே உள்ளத்திலே கொண்டு வன்னெஞ்சப் பேதையர்தம் வாய்மொழிக் காற்றாது வருந்திவாடும் இளந்தமிழர்களே! இளம் வாலிபர்களே! என் துடிப்பும் உங்கள் துடிப்பும் இன்று வெறும் துடிப்பாக இருக்கலாம். அது உண்மைத் துடிப்பு என்பதை ஒரு கணமும் மறக்கவேண்டாம். ஆதலால் அந்தத்துடிப்புத் துள்ளலாகி ஒன்றோடொன்று கலந்து, அலையாகி வானளாவும் மலைகளையும் தவிடுபொடியாக்கும் பேரலையாய்ப் பெருந்திரையாய் வெளியே தோன்றும் நாள் வந்துவிட்டது. ஆழமிகுதியால் வெளியில் தெரியாது நின்ற துடிப்பு, இன்று தலை நீட்டிநிற்கும் சிறு பாறைகளையும் தூறுகளையும் உடைத்தொழித்துப் பொடிபண்ணி மட்டம்தட்டத் திரண்டுவிட்டது. ஏ, காதல் உள்ளங்களே! என் உள்ளத் துடிப்புக்கு ஒத்துத்துடிக்கும் அன்புள்ளங்களே! நாம் கலந்துறவாடும் நாள் கிட்டிவிட்டது. ஊராருக்கு அஞ்சவேண்டாம்; நம் உண்மை போற்றப்படும்; நாம் மெச்சப்படுவோம். நாம் தமிழ்க்காதலில்—தமிழர் காதலில்—திளைக்கலாம். களவுக்காதல் கற்புக்காதலாக, மறக்கற்பாக மாறும் நாள் இதோ!

ஐந்தின் சிறப்பு

A. K. MUTHUSWAMY III, B.A., I b.

"தனித்தியங்கும் தன்மை தமிழனுக் குண்டு
தமிழே ஞாலத்தில் தாய்மொழி பண்டு."

என்று கவிஞர் அவர்கள் மொழிச் சிறப்பைக் கூறினாராயினும், பேசுவாரின்றி இயங்காது என்பதை எவரும் மறுக்க முடியாது. ஒரு பொருள் தனித்து இயங்க முடியாது. உயிரின்றி உடல் இயங்குவதேது? உடலின்றி உயிர் உறைதல் இயலாது. இங்ஙனம், ஒன்றைச்சார்ந்து மற்றொன்று பெருமையும் சிறுமையும் பெறுகின்றது. சேருகின்ற ஒன்று இரண்டறக் கலந்துவிடுதலுமுண்டு; ஒன்றை விட்டு மற்றொன்று வேறாகப் பிரித்துப் பார்க்க முடியாத நிலைமை ஏற்பட்டுவிடுதலுமுண்டு. அதன் மூலப்பொருள்கள் யாவை? என்று அறிதலும் அரிதாம். அணுவணுவாகச் சிதைத்துக்கொண்டே போயினுங் கட்புலனுக் கெட்டாததன்மையதாய் இருக்குமேயன்றி எதனெதன் கூட்டாலாகியது என்பதைக் காண்டலரிது. இம்முறையிற் சிலவுண்டு. எளிதிலோ, ஒன்றன் துணைகொண்டோ பிரிக்கப் படுகின்றவைகளுமுண்டு. எங்ஙனமாயினும், ஒன்றே ஒன்றாய்த் தனித்த நிலையில் உலகிற்கு நன்மை பயப்பதாய் இருக்கின்ற எப்பொருளையும் காண்டலரிது. (தனித்த நிலையில் இயங்குகின்ற ஒரு பொருள் உண்டெனின், அதனை இறைத்தன்மையுடையதாகக் குறிப்பிடுவார்கள்) இறை வழிபாடுடையவர்களும் மேற்சொன்ன தனித்தநிலை-தனித்தியங்கா நிலை ஆகிய இரு கொள்கை யுடையவர்களாயிருக்கின்றனர். 'சக்தி' தனித்தியங்கும் தன்மையது என்பர் ஒருவகையினர்; சிவமும், சக்தியும் கலந்த ஆற்றலால் உலகம் இயங்குகின்றது என்பர் மற்றையோர். இதற்கு நூலும் மறையும் சான்று கரியாக இருக்கின்றனவன்றோ? இவையெல்லாம் ஒருபால் விடுத்து, இவ்வுலகைப்பற்றியும் அறிவாராய்ச்சிக் குட்பட்டதைப்பற்றியுமே ஆராய்ச்சிகள் எழவேண்டும்.

உலகியல்பில் ஆண் பெண் சேர்ந்த கூட்டு வாழ்க்கை இன்றியமையாத தொன்றாகிவிட்டது; இருபாலரும் கூட்டுவாழ்வு நடாத்தி நல்லறம் புரிய நீண்டகாலம் வாழவேண்டும்; ஒன்றிய மனமுடையவராய் ஒருவர்க்கொருவர் விட்டுக்கொடுக்கும் மனப்பான்மையுடையவராய் இன்பமும் துன்பமும் சம அளவில் துய்க்கின்ற இயல்பினையுடைய பெருமக்களாய் வாழ்தல்வேண்டும். வாழ்ந்து நல்லறங்களை இயற்றவும்வேண்டும். நெடுங்காலம் வாழ, 'உயிர் நிலை' ஏதுவாகவும், உயிர் நிலைபெற நல்ல உடலமைப்பும், அவ்வுடல் நல்ல அமைப்புப் பெற நல்ல சத்துள்ள உணவும், உணவைப்பெற நிலமும், நீரும் காற்றும், ஒளியும், வெப்பமும், உழைப்பும் ஆக இவ்வாறு ஒன்றற்கொன்று ஏதுவாக முடிவு பெறாத நிலையிற் செல்வதைக் காணலாம்.

எவ்வாறே இரு உயிர்களின் சேர்க்கை மற்றொரு உயிர்க்கு வழிசெய்கின்றது. உயிர் தனித்து எவ்வாறனும் தோன்ற முடியாது. அவ்வுயிர் நிலைபெற உடலம் இன்றியமையாததாக இருக்கின்றது. இங்ஙனம். உயிரும் உடலும் சேர்ந்தவைகளுள் மனிதனும் ஒன்றாகும். மக்களினம் இவ்வாறு அமைந்ததாகும். மனிதன் ஆண் பெண் முயக்கத்தால் தோன்றினான்; தோன்றிக்கொண்டேயிருக்கின்றான்; தோன்றி மறைந்துகொண்டே இருக்கிறான்; சிந்தித்துப் பின் முடிவான எண்ணத்தை வெளியிட மொழியும், மொழிக்கு எழுத்தும், பாவனைகளும் ஏற்படுத்திக்கொண்டான். இத்தனையும் ஒரே ஒரு மனிதனாலன்று. தொகுதியால்-மூளை வளர்ச்சியின் பயனென்று கூறுகின்றனர் அறிஞர்கள். சிந்திக்குந் தன்மையும் பேசுஞ் சிறப்பும் மக்கள் இனம் உடையதாதலால் மற்ற உயிரினங்களைவிடத் தலை சிறந்து நிற்கின்றது. இன்று மனிதன் மற்ற உயிரினும் மேம்பட்டவனாய் அடக்கியாள்பவனாய் ஆகின்றான்; ஆகியிருக்கிறான். எண்ணுகின்ற நெறியோடுவாழ, எண்ணும் எழுத்தும் இரண்டு கண்களாக இருந்து அறிவூறச் செய்கின்றன. "எண்ணும் எழுத்தும் கண்ணெனத்தகும்" "எண்ணென்ப ஏனை எழுத்தென்ப இவ்விரண்டும் கண்ணென்ப வாழும் உயிர்க்கு" என்பதும் இதனை வலியுறுத்த எழுந்தனவாகும். எழுத்து, திருத்தமறப் பேசவும், எழுதவும் துணையாய் நிற்கின்றது. எண்ணும், எழுத்தேபோல் எண்ணம் சீர் பெறவும், திருத்தமாகக் கணக்கிடவும் துணையாய் நிற்கின்றது. 'கணக்கியல்', எதையும் ஆய்ந்து முடிவு காணும் ஒரு இயலே என்பதையும் உணரற்பாலது.

எண் என்பது எண்ணம் என்பதின் பகுதியாக இருக்கின்றதைக் காணலாம். அதை எண்ணத்திலிருந்து எழுவது என்றுங்கொள்ளலாம்; எழுவது கருத்துடைய எண்ணமோ, எண்ணுகவோ

இருக்கலாம், இல்லாமலிருக்கலாம். எழுகின்ற கிளர்ச்சி என்பதுமட்டும் உண்மை என்று புலப்படும். எனவே எண்ணுதல் என்ற தொழிற் பெயர், கணக்கிடுதல் சிந்தித்தல் என்ற பொருளைத் தருவதையும் காணலாம். எண்ணுவது என்பது மனிதனின் சிந்திக்குந் தன்மையை வளர்ப்பதாகும். இறக்கின்ற வரையில் இக்கிளர்ச்சி இருந்தே தீரும். ஒரு முடிவுங் காணுதல் இயலாது; துயிலுகின்றஞான்றும் இக்கிளர்ச்சியால் கனவு முதலியன தோன்றுகின்றன; இது இடையறாத எண்ணக்கிளர்ச்சியைக் காட்டுகின்றது.

எண்ணும் எழுத்தும் மனிதனின் எண்ணத்திலிருந்து எழுந்தவைகளாகும். வெளிப்பட்ட எண்ணும் எழுத்தும் மீண்டும் மகன், தாய் தந்தையரைப் பேணுதல்போன்று அவனுடைய சிந்தனையை மேலும் வளர்க்கின்றன. மனிதன் இவை இரண்டையும் கொண்டு வாழ்வை நடாத்தி முன்னேறுகிறான்; வாழ்வு என்னுங்கடலில் நீந்துகின்றான்; துன்ப அலைகளால் மோதுண்டு நலியுறுகின்றான்; துன்பங்களையெல்லாம் பொறுத்துக் கரையேறுகின்றான்; இடையிடையே இன்பமும் துன்பமும் அவன் வாழ்வில், பகலும் இரவும் போன்று மாறி மாறி அநுபவிக்கின்றான்; வாழ்க்கைக் கடலில் நீந்துகின்றபோது துன்பத்துள் ஆழ்ந்து மீள முடியாமலும் மாய்கின்றான். கடலில் நீந்தும்போது துன்பங்களைச் சமாளிப்பதும், துன்பத்துள் மூழ்கி மாய்வதும், கரையை அடைவதும், இன்பம் துய்ப்பதும் அவனது அறிவின் ஆற்றலையும், மன உறுதியையும் பொருத்தே அமையும். மனிதருள் சிறந்தோராய் உயர்ந்தோராய் வருவதும் சிந்தனையைப் பெருக்கிச் செயல் திறம்படப்படுத்தும் பான்மையைப் பொருத்ததேயாம். இவ்வாறு அமைவது எளிமையன்று இங்ஙனம் முயன்று பல ஆண்டுகளுக்கு—பலபேர்க்கு—ஒருவர் மேதையாக வருதலையுங் காண்கின்றோம். அண்ணல் காந்தியைக் காண எத்தனை யாண்டுகள் செல்லுமோ? கணிக்கவும் இயலுமோ? எண்ணவுங் கூடுமோ?

முதன்முதல் எண்களை உண்டாக்க மனிதன் சிந்தித்திருப்பான் உலகமே அவன் முன்வந்து தோன்றியிருக்கும்; அவனது நினைவிற்கு-சிந்தனைக்கு-உலகத்தைப்பற்றிய ஆராய்ச்சியாகவே இருக்கும். அஃதோடன்றி ஞாயிறு, திங்கள் ஆகிய ஒளியுடை உருவங்களும் கண்ணுக்கு எதிரே காட்சியளித்திருக்கும். தன்னைப்பற்றி மனிதன் ஆராய்வது என்பது இல்லை. அங்ஙனம் ஆராய்ந்தால் "குணம் நாடிக் குற்றமும் நாடி அவற்றுள் மிகைநாடி மிக்க கொளல்" என்ற வாசகத்திற்கு இலக்காக இருப்பனன்றோ? உலகமும், ஞாயிறும், திங்களும், கோளங்களும் உருண்டை வடிவங்கனாக இருக்கின்றன. காலையில் எழுந்தவுடன் செக்கச் சிவந்த வட்ட வடிவமான ஒரு தோற்றம் கிழக்கில் கண்டதும் ஞாயிறேயன்றி வேறென்னவாக இருக்க முடியும்? அவன் கண்ட முழுமுதற் பொருள் அதுவன்றி வேறென்ன? உலகம் இயங்கவும், உயிர் நடமாடவும் காரணமாய் நின்ற அந்த ஒளிப்பிழம்பன்றோ வியக்கும் நலத்தையுடையது! திங்களும் வட்டத்தின் சிறுசிறு பாகங்களாய் இருந்து உருண்டை வடிவெய்துவதும் வேறுபடுவ, தும் அவன் கண்களால் கண்டவையன்றோ? இந்த வடிவையே முதல் எண்ணாகக் கொண்டான் என்று நாம் கொள்வதில் தவறொன்றுமில்லை.

அவ்வெண்ணை '0' என்று வளையம்போல் காட்டினான். Zero என்று ஆங்கிலத்தில் வழங்கப்படுகின்றது. இதை அரேபிய நாட்டு எண் என்றாலும் உலகமுழுவதும் இவ்வெண்ணையே பின்பற்றுகின்றனர். ஒன்றுமில்லை என்ற எண்ணைக் காட்ட வந்த மனிதன், ஆராய்ந்து பின், இம்முடிவுக்கு வந்திருக்கலாமென்றோ, எண்களை உண்டாக்குவது என்கிற சிந்தனையே எழாத ஒரு நிலையை முதன் முதல் இவ்வடிவுகொண்டு காட்டியிருக்கலாமென்றோ ஊகிக்க இடமிருக்கின்றது. பின்னர், உலகமும் ஒன்றே, ஞாயிறும் ஒன்றே, திங்களும் ஒன்றே என்று அவன் எண்ணி எண்ணி முடிவு கட்டியிருப்பான். இதனால் 'ஒன்று' என்ற எண் உற்பத்தியாகியிருக்கவேண்டும். "ஒன்றே குலம் ஒருவனே தேவன்" என்ற வாக்கும் ஓர்ந்து உணர்ந்து வெளிவந்தவையாகும். இறைவனை 'இல்லை' என்பதும், 'உண்டு' என்பதும் அற்புதமல்ல; எண்களின் அமைப்பே இருவகைக் கொள்கைகளையும் நிலைநாட்டுகின்றது; இறைவனைப்பற்றிய ஆராய்ச்சியை 'எண்ணிலி' (∝) என்பதற்கு ஒப்பிடலாம்.

எண்ணுகின்ற எவனும் உயர்தல் கூடும். எண்ணுதல் மனிதனின் மூளை வளர்ச்சியைக் காட்டுகின்றது. எண்ணுதல் - பகுத்துப்பார்த்தல் - முடிவு காணுதல்-பின் செயல் வடிவிலே கொண்டுவந்து நிறுத்தல்-இவையே மனித மூளையின் முக்கியத் தொழிலாக இருக்கின்றன. எண்ணும் எழுத்தும் மனித மூளையைப் பெருக்கச் செய்கின்றன.

வள்ளுவர், எண்-எழுத்து என்ற இரண்டினுள் 'எண்' ணுக்கே முதலிடங்கொடுத்துப் போற்றுகின்றார். அவர் பெற்ற 'எண்ணும் ஆற்றல்' உலகிற்குப் பொதுவாய ஒரு தமிழ்மறை யாத்துப்போக ஏதுவாக இருந்ததன்றோ?

முதலில் ஒன்றுமில்லை (0) என்று தெரிந்து, அறிவு வளர, வளர 'ஒன்று' உண்டென்று தெளிந்து பின் பலவும் உண்டாக்கினன் மனிதன். இங்ஙனம், ஒன்று முதலிய பலவும் உண்டாக்கி வந்த ஞான்று இறுதியாக (முடிவு காணுது) ஒன்றைச் சிந்தனைக் கெட்டாதவாறும், கணிக்க முடியாதவாறும், கண்ணுல் காணமுடியாதவாறும் இருந்ததைக்கண்டு 'எண்ணிலி' (∝) என்று குறிப்பிட்டான். எனினும், கணிதப் பயிற்சியை முன்னிட்டே அவ்வாறு கொண்டானேயன்றி முடிவு கண்டதாக அன்று. கணிதப் பயிற்சிக்கு ஒரு எல்லையை நிர்ணயித்துள்ளான். எண்கள் நீட்டல், நிறுத்தல், எடுத்தல், முகத்தல் ஆகிய அளவைகளாக மனிதனின் அன்றாட வாழ்க்கையில் பயன்படுகின்றன. அவ்வெண்களுள் 'ஐந்து' என்ற எண்ணின் சிறப்பைக்கூறவே இக்கட்டுரை எழுதிய நோக்கமாகும்.

ஐந்து என்ற எண் தன் மதிப்பு இடமதிப்பு என்ற வகையால் மதிப்புக் குறைந்தும், உயர்ந்தும் காணப்படுகின்றது. ஐந்தில் ஒன்று, இரண்டு, மூன்று நான்கு ஆகிய தன்மதிப்பு எண்கள் அடங்கியிருக்கின்றன ; இவ்வெண்களால் கூட்டியும் கழித்தும் ஐந்து என்ற எண்ணை உண்டாக்க முடியும். ஐந்தின் சிறப்பை ஆராய்வோமாக !

உலகம் ஐவகைப் பொருளாலாகியது. அவை யாவை ? நிலம், நீர், தீ, காற்று, வான் என்பனவாகும். நிலம், உயிர்களுக்கும், உயிரில்லாப் பொருள்கட்கும் உறைவிடமாகவும், நீர்நிலையினை யுடையதாகவும், உணவு முதலிய பெற எதுவாகவும் இருந்து பயனளிக்கின்றது. நீர், தீ, காற்று உயிரெனவும், அவ்வுயிர் நிலைபெற உணவாகவும் இருந்து பயன்படுகின்றன. வான் இவ்வனைத்தையும் உள்ளடக்கிய உடலாக இருந்து சிறப்புறுகின்றது. இவையாவும் இன்றியமையாதனவாகும். இவைகளின் ஆற்றலில் எவ்வித மாறுபாடுமில்லை ; என்றும் ஒரே தன்மையனவாய் நன்மையுந் தீமையும் புரிகின்றன. இவைகளை "பஞ்ச பூதங்கள்" என்று வட நூலார் கூறுகின்றனர். இவை ஐந்தும் மக்கட்கும், மற்றவற்றிற்கும் நன்மையும் தீமையும் பயப்பன. நிலம், நிலத்து வாழ இருப்பிடமாகவும், உயிர்கள் உணவும் பொருளும் பெறக் காரணமாகவு மிருப்பினும், பூகம்பம், எரிமலை, கடற் கொந்தளிப்பு ஆகியவையும் உள்ளடங்கப் பெற்றிருப்பதால் தீமையும் விளைவிக்கின்றது. இத்தீமை விளையுங்கால் உலகம் பாழ்பட்டுப் போகின்றது. நீர் உணவாகவும், உணவை உண்டாக்கவும், சமைக்கவும் உறுதுணையாக நின்று அமிழ்தம்போன்று பயன் தரினும், அவற்றாலும் தீமை விளைகின்றது. நீரின் பெருமையைப் பேச வந்த தமிழ்மறை,

"துப்பார்க்குத் துப்பாய துப்பாக்கித் துப்பார்க்குத்
துப்பாய தூஉம் மழை"

என்று ஓதுகின்றது. எனினும், ஒரு குறிப்பிட்ட அளவினையுடைய நீர்த் தொகுதியை உலகம் விரும்புகின்றது. பெயலின்மையாலும், பெயல் மிகுதலாலும் உலகத்திற்குத் தீமை விளைகின்றது. காற்று, உயிராகவும் உணவாகவுமிருப்பினும் சுழல் காற்று, சூருவளி, காற்றோட்டமின்மை போன்றவைகளால் தீமை உண்டாகின்றது. தீ இருளை நீக்கும் ஒளிப் பிழம்பாகவும், உணவு முதலியன சமைக்க உறுதுணையாகவும், வெப்பந் தருவதாகவுமிருப்பினும், மிகைபடின் எல்லா உயிரும், பொருளும் எரிந்து சாம்பலாகின்றன. வான், மற்றெல்லாவற்றினும் மிக இன்றியமையாததாய் இருக்கின்றது. வானின்றேல் நீர், ஒளி (தீ) காற்று முதலியனவுமில்லை. நீரும், தீயும், காற்றும் ஏற்பட முக்கிய ஏதுவாக நிற்கின்ற ஞாயிற்றை யுடையது வானம்; விண் நன்மையும் தீமையும் பயக்கின்றது. வள்ளுவரும்,

"கெடுப்பதூஉங் கெட்டார்க்குச் சார்வாய் மற் றாங்கே
எடுப்பதூஉம் எல்லாம் மழை"

என்று "வான்சிறப்பு" என்ற பகுதியின்கண் நன்மை தீமை ஆகிய பயன்களைத் தெரிவிக்கின்றார்.

இனி, உயிர்களைப்பற்றி ஆராய்ந்தால், மேற் சொன்ன ஐந்து வகையும் உள்ளடக்கியுள்ளதை உணரலாம். உடல்நூல் வல்லார் இவ்வாறு ஆராய்ந்தே கூறுகின்றனர். உயிர்களிற் சிறந்தவனை மனிதன் மண், நீர், தீ, காற்று, வெளி ஆகியவைகளை உட்கொண்டும், வெளிப்படுத்தியும் அன்றாட வாழ்க்கையில் வருகின்றான் என்பதைச் சற்று ஆராய்ந்தால் உண்மை தெள்ளிதின் புலப்படும். ஆனால், இம்மனிதன் இயற்கையினமைந்த ஐவகைப் பொருட்கும் அடங்கியே வாழ்கின்றான். அவன் அறிவின் முதிர்ச்சியால் இயற்கை யனைத்தும் அடக்கியாள முயன்றாலும் அறிவிற்கு அப்பாற்பட்டதாய்க், கட்டுப்படாததாய், அழியாத தொன்றாய், அவனையே அழிக்குந் தன்மையதாய் அது வலிந்து நிற்கின்றது. அவை சுருங்கின் மிகைப்படுத்தவோ, மிகைபடின் சுருக்கவோ அவனுக்கு ஆற்றல் இல்லை. அவை நன்மை பயக்கின்றதினாலும், அச்சம் எழுகின்றதினாலும் அவை ஐந்தினையும் அவன் உண்மைச் சக்திகளாகக் கருதிப்

பணிய ஆரம்பித்தான்; தொழுதான். இதுவே தொழுதலின் ஆரம்பமாக இருக்குமென்று ஊகித் துணரப்படும்.

மேற்சொன்ன ஐந்தும் மெய்ப்பொருள் எனக் கருதப்பட்டது பண்டைச்சைவம் இவ்வைந்தினையுல் உள்ளடக்கியே உள்ளது. அச்சைவம் நிலத்திலும், நீரிலும், ஒளியிலும், (தீயிலும்), காற்றிலும், வெளியிலும் (வானிலும்) இறைவனைக்கண்டது; இயற்கையோடியைந்த சமயம் அதுவொன்றேயாம்; அன்பைக் கடவுளென வற்புறுத்துவதும் அதுவே. காசி, திருவண்ணாமலை, சிதம்பரம், இன்னபிறவிடங்களில் அமைந்த கோயில்களின் அமைப்பு மேற்சொன்ன ஐந்தின் அடிப்படையிலுள்ளதைத் தெரிவிக்கின்றன. இங்ஙனம், ஐந்தின் ஆற்றலை உணர்ந்த பெருமை மக்களினத்தையே சாரும்.

மனித உறுப்புகளை ஆராயின், சில உண்மைகளை அறியக்கூடும். மனிதன் ஐவகைப் பொருளானும் இயங்குகின்றான் என்பதை முன்னர் விளக்கியமை அறிந்ததே. அவன் ஐவகைப் பொறிகளை உடையவனாக இருக்கின்றான். அவனது உறுப்புகளில் தலையே தலையாயது; அவன் உடல் இயங்கவும் ஒவ்வொரு அங்கமும் இயக்கப்படவும், உணரப்படவும் வேண்டிய விசை இங்கே அமைக்கப்பட்டிருக்கின்றது. இவ்வுடலாகிய அரசாங்கத்திற்குத் தலைமை நிலையமாகவுள்ளது தலையே. அத்தலைமைப்பீடத்தில் கண், செவி, மூக்கு, வாய் என்ற நால்வகைப் பொறிகளும் அமைக்கப்பட்டிருக்கின்றன. ஐந்தாம் பொறியாகிய மெய், நான்கு பொறிகளை உள்ளடக்கிய தலை, கை, கால், மார்பு, இடுப்பு முதலிய உறுப்புகள் அடங்கிய உடலைக் குறிக்கின்றது. காண்டலும், கேட்டலும், உயிர்த்தலும், உண்டலும் உற்றறிதலும் ஆகிய ஐம்புல இன்பங்களும் முறையே ஐம்பொறிவழியானும் நிகழப் பெறுகின்றன; துன்பமும் அவ்வாறே நிகழப்படும். இந்த ஐந்தின் இலக்கணத்தைத் தெள்ளிதின் உணர்ந்தவர் உலகத்தை நன்று ஆராய்ந்தவரெனப்படுவர்; அத்தகையோர் மனநலம் பொதுநலமாக மாறும் என்பதில் ஐயமில்லை. துறந்தார் பெருமையைக் கூறவந்த வள்ளுவப் பெருந்தகையார்,

"சுவையொளி ஊறு ஓசை நாற்றமென்ற ஐந்தின்
வகைதெரிவான் கட்டே உலகு"

என்றும், காதலியின் சிறப்பை விளக்குமுகத்தான்.

"கண்டு கேட்டு உண்டுயிர்த்து உற்றறியும் ஐம்புலனும்
ஒண்டொடி கண்ணே யுள"

என்றும் ஐந்தின் சிறப்பை விளக்குகின்றார். இவ்வைம்பொறிகளையும் யானையை அடக்கி ஆள்வது போன்று அடக்கி ஆண்டவன் மெய்யுணர்வு பெற்றவனாவான். தம்வாழ்நாள் வீணாள் ஆகாமல் நீடுபெற அமையும் என்பதில் ஐயமில்லை. மெய்ப்பொருளை உணர்த்த வந்த சான்றோரும் அவர்தம் நூற்களில் இவ்வுண்மையினை விளக்கி இருப்பதைக் காணலாம். பிற்காலத்து எழுந்த மறைகளத்தனையும்; பொறிவாயில் ஐந்தவிக்குமாற்றலை விளக்குவதை அறியலாம். 'மனோவாக்குக் காயம்' என்ற மூவகையிடத்தானும் அடக்கம் வலியுறுத்தப்பட்டது. கண்ணாலும், செவியாலும், மூக்காலும் உணர்ந்த ஒன்றினை மனத்தால் எண்ணுதலும், நாவால் மொழிதலும், எண்ணத்திற்கும் மொழிதலுக்கு மேற்ப உறுப்புகளால் செயல் படுதலும் ஐம்பொறியானும் நிகழ்தல் கூடுதலின், அடக்கம் வலியுறுத்தப்பட்டது. இவையே மனவடக்கம் மொழியடக்கம், மெய்யடக்கம் எனப்படும். கொலை களவு இன்னாச்செயல்களைப் "பஞ்சமா பாதகச் செயல்கள்" என்பது வேதாந்த வாக்கியமாகத் தோன்றினும், தெள்ளிதின் ஆராயின், பொது நல மனப்பான்மையும், பொதுவுடமைத் தத்துவமும் அங்கே தவழ்ந்து விளையாடுவது புலப்படும். எண்ணம், பேச்சு, செயல் ஆகிய மூன்றும் ஒன்றிய நிலையினை வற்புறுத்துவராயினர் சான்றோர். இவ்வாறு முயன்றோர் முத்திநெறி (பேரின்ப நிலை) அடைவது எளிது எனக்கூறுவாராயினர். எனவே ஐம்பொறியானும் மனிதன் சிறப்பெய்துகின்றான் என்பது நன்கு தெளிவாகிறது.

தெள்ளத் தெளிய உணர்ந்த தெள்ளுதமிழ்க் கூட்டம் தாம் சமைத்த சமயமும் ஐந்தடங்கியதாய், தானும் ஐந்தினதாய், உலகமும் ஐந்தடங்கியதாய் இருக்கின்றமை உணர்ந்து, தாம் நிலைபெற்று வாழ்கின்ற நிலத்தினையும் ஐவகையாகப்பிரித்து, ஒழுகலாறுகளையும், உரிமைகளையும் வகுத்தனர் என்பதை ஆராயின் இயற்கையின்பால் அவர்களுக்குள்ள அளவுகடந்த அன்பைக்கண்டு வியக்காமலிருக்க முடியவில்லை. குறிஞ்சி, முல்லை, பாலை, நெய்தல், மருதம் என்பன, ஐவகைப் பகுதிகளாக நிலங்கள் பகுக்கப்பட்டதை அறிவிக்கின்றன. "இன்பமும் பொருளும் அறமும் என்றாங்கு, அன்பொடு பொருந்திய ஐந்திணை" என்று தொல்காப்பியர் கூறுவதும் இதனையேயாகும். இவ்வைவகை நிலங்களிலும் ஐவகையான திணைகளைப் பின்பற்றி வந்த மக்கள் பழக்கவழக்கங்களில் ஒருசாரார் மற்றவரோடு மாறுபாடு உடையவர்களாக இருந்தனர் என்பது தேற்றம். ஒவ்வொரு பகுதிக்கும் தனித் தனித் தலைவன் கீழ்

ஆட்சியிருந்து வந்ததென்பதும் தெரியவருகின்றது. தமிழ்நாட்டை ஆண்ட பேரரசுமன்னன் "ஐம்பெருங் குழு" "எண்பேராயம்" என்ற ஆட்சிக் குழுக்கள் அமைத்து ஆண்டான். ஐம்பெருங்குழுவின் முயற்சியும், ஆற்றலும், செயலும், தக்காரையும், தள்ளாவிளையுளையும், தாழ்விலாச் செல்வரையும் உள்ள நாடாகஆக்குவனவாகும். இம்முறையில் ஒருநாடமையப் பிணியின்மை, செல்வம், விளைவு, இன்பம், ஏமம் ஆகிய ஐந்தும் அணியாக அமைய வேண்டும் என்று ஆட்சிக்குழு உணர்ந்திருந்தது. இக்கால அரசாங்கம் தீட்டுகின்ற "ஐந்தாண்டுத் திட்டம்" மேற்கூறிய ஐந்தின் அடிப்படையிலே அமைந்ததன்றோ? இன்றைய ஆட்சிக் குழுவின் காலமும் ஐந்தாண்டாகவே குறிப்பிடப்பட்டிருக்கின்றது.

பண்டைத்தமிழர்களின் கல்விமுறையில் ஐந்தின் சிறப்புள்ளது. வாழ்க்கையிலும் சிறப்புப் பெற்றது. இலக்கியத்துள்ளும், இலக்கணத்துள்ளும் ஐந்தின் சிறப்புள்ளது. ஐங்குறுநூறு, ஐம்பெருங்காப்பியம், ஐஞ்சிறுகாப்பியம் என்பன பலவுண்டு. "அன்பொடு பொருந்திய ஐந்திணை" யென்பதால் திணை ஐவகையெனப் பெறப்படும். எழுத்து, சொல், பொருள், யாப்பு, அணியென்பன ஐந்தும் இலக்கணப் பிரிவாம். உயிரெழுத்துப் பனிரண்டில் அ, இ, உ, எ, ஒ என்ற குறிலைந்தும் மற்ற எழுத்துக்களுக்கு ஆதாரமாயிருக்கின்றன. ஐவரைப்பற்றிக்கூறும் பாரதம் "ஐந்தாம் வேதம்" என்று பெயர் பெறுகின்றது. "ஐந்தில் விளையாதது ஐம்பதில் விளையுமோ?" என்ற முதுமொழி மூளைவளர்ச்சியைக் காட்டுகின்றது. கையிலும் காலிலும் விரல்கள் ஐந்தாக அமையப்பெற்றிருப்பதும் ஏதோ ஒரு உண்மையினை வெளிப்படுத்துகின்றது. பள்ளிக்குச்சிறுவர்களை ஐந்தாம் ஆண்டளவில் அனுப்புகின்றனர் நம்மவர். குமரகுருபரர் இவ்வைந்தாம் வயதில் தாமாகவே வாய்திறந்து பாடினார் என்ற ஒரு புனைகதையுமுண்டு. தேச நலனுக்குப் பாடுபட்ட தியாகிகளுக்கு "ஐந்து ஏகர் நன்செய்" நிலம் வழங்கப்படுகின்றது. மூவரில் ஒருவனுக்கு ஐந்து தலைகள் இருந்தன என்று புராணம் அறைகின்றது. ஆயர்பாடிக் கண்ணன் ஐந்துதலை நாகத்தின்மீது "காளிங்க நர்த்தனம்" ஆடினான் என்று வைணவர் கூறுகின்றனர். சைவ ஒழுக்கத்தார் ஓதும் மந்திரம் "பஞ்சாட்சரம்" என்று அழைக்கப்படுகின்றது. மகாராட்டிர நாட்டிலிருந்து கொண்டுவந்த யானைமுகத்தான் 'ஐங்கரன்' என்று அழைக்கப்படுகின்றான். பிரிட்டன், பிரான்சு, அமெரிக்கா, ருஷியா, சைனா ஆகிய நாடுகளை 'ஐவல்லரசுகள்' என்று அழைக்கின்றனர். இவ்வாறு, உலகம் ஐந்தின் மயமாகவுள்ளது. இயற்கை ஐந்தாலாகிய உலகை அழிக்கச் செயற்கை ஐந்தாலாகிய வல்லரசுகள் முயலுகின்றன. இத்துணைக்கும் ஐம்பூதங்களும் ஐம்பொறியும் உடைய மனிதனின் பேராசையும் அறிவு கொழுத்தநிலையுந்தான் காரணமாக நிற்கின்றன. இயற்கை ஐந்தனையும் செயற்கை ஐந்தும் வெல்ல முடியுமோ? இயற்கையை வென்றவர் யார்?

" ஆற்றுநர்க் களிப்போர் அறிவிலை பகர்வோர்
ஆற்றாமாக்கள் அரும்பசி களைவோர்
மேற்றே யுலகின் மெய்ந் நெறி வாழ்க்கை
மண்டிணி ஞாலத்து வாழ்வோர்க்கெல்லாம்
உண்டி கொடுத்தோர் உயிர் கொடுத்தோரே "

சாத்தனார்.—மணிமேகலை.

என் உல்லாசப்பிரயாண நினைவுகள்

K. S. Sivasubramanian, Class II, Group II.

உல்லாசப் பிரயாணமென்றாலேயே என் போன்ற மாணவர்களுக்கு ஒரு தனி ஆனந்தம் எங்கள் மனத்துக்கண வந்து எங்களை ஆனந்த வெள்ளத்தில் மூழ்கும்படி செய்கின்றது. இப்படிப்பட்ட ஆனந்தம் எப்போது கிடைக்கப் போகின்றது என்று எண்ணிக்கிடந்த என் மனத்தில் ஒரு தனி ஆனந்தத்தைக்கொண்டு வந்தான் ஒரு மாணவத் தோழன். அவன் கொண்டுவந்த ஆனந்தம்தான் நாங்கள் சென்ற விடுமுறையில் சென்றுவந்த உல்லாசப் பிரயாணம். எனக்கு இப்படிப்பட்ட பிரயாணத்தைப்பற்றி எழுதும் ஆற்றல் பேராசிரியர்களுக்கு இருப்பதைப்போல இல்லை. இருந்தாலும் தமிழில் நாமும் இதைப்போன்ற பிரயாணத்தை எழுதிப்பார்ப்போம் என்று எழுத முனைந்தேன். எனது வகுப்புத்தலைவர் திரு. மதனமோகன் ராவின் தீவிர முயற்சியினாலும், அவருடைய தலைமையிலும் எங்கள் உல்லாசப் பிரயாணம் ஆரம்பமாயிற்று.

நாங்கள் 18—9—'54-ந் தேதி சனிக்கிழமைக் காலை சென்னை எழும்பூரில் இருந்து தனுஷ்கோடிக்குச் செல்லும் தனுஷ்கோடி பாசஞ்சரில் ஏறிக்கொண்டோம். நாங்கள் ஏறிய சில நிமிடங்களுக்கு எல்லாம் புகைவண்டியும் புறப்பட்டது. பாசஞ்சர் என்றால் கேட்கவேண்டுமா? புகைவண்டியும் ஒவ்வொரு பர்லாங்குக்கு ஒவ்வொரு ஸ்டேஷன் என்று நின்றுகொண்டே போயிற்று. நானும் என் நண்பன் சூரியும் வண்டி நிற்குமிடம் எல்லாம் வண்டியை விட்டு இறங்கிக் கேளிக்கைகள் செய்வதும் நிற்கவில்லை. இதனால் நாங்கள் பாசஞ்சரில் செல்லும் அலுப்பும் ஒருவாறாக நீங்கியது. புகைவண்டி 18-8-'54-ந் தேதி நாள் முழுவதும் எங்களை இழுத்துச் சென்று 19—8—'54-ந் தேதி திங்கட்கிழமை காலை சுமார் 6-மணிக்குப் பாம்பன் ஸ்டேஷனில்போய் நின்றது. வண்டி நின்றதும் எங்கள் சாமான்களை இறக்கிக்கொண்டு "புகைவண்டியே! இனி நீ போகலாம். உன்னைப் பிறகு சந்திக்கிறோம்" என்று சொல்லிவிட்டு, எங்கள் காலைக் கடன்களை முடித்துக்கொண்டோம். வண்டியில் இரவுமுழுவதும் ஒன்றுமில்லாமல் இருக்கவே எங்களுடைய வயிறும் ஒருமாதிரியாக இருந்தது. அதைச்சரிப்படுத்தப் புகைவண்டி நிலையத்தில் உள்ள ஒரு சிற்றுண்டிச்சாலையில்போய் எங்கள் உணவை எடுத்துக்கொண்டோம். பிறகு அங்கிருந்த எங்கள் சாமான்களை ஆட்களை விட்டு எடுத்துப்போகச் சொல்லிவிட்டு மெதுவாக ஆடி அசைந்துகொண்டு கடற்கரைக்கு வந்தோம்.

கடற்கரை வந்துசேர்ந்ததும் எங்களைக் குருசடைத்தீவிற்கு ஏற்றிச்செல்லும் ஒரு படகைக் கண்டேன். அப்படகில் நாங்கள் ஏறிக்கொண்டதும், படகும் மெதுவாகக் கடலிலே செல்லத் தொடங்கியது. எனக்குக் கடலில், அதுவும் படகில் செல்லுவது இதுதான் முதல்தடவை ஆதலால் என் வயிற்றில் இருந்து நான் உட்கொண்ட ஆகாரமும் அங்கிருக்க மனமில்லாமல் என் வாயின்வழியாகக் கடல் நீரில் விழுந்தது. 9-35-மணிக்கு புறப்பட்ட படகு 10·45-மணிக்குக் குருசடைத் தீவிற்கு வந்து நின்றது. எங்களை அத்தீவில் உள்ளவர்கள் வரவேற்றனர். நாங்களும், எங்களுக்கு என்று ஒதுக்கப்பட்டிருந்த கூடாரத்தில் எங்கள் சாமான்களைப் படகிலிருந்து எடுத்துக் கொண்டுபோய்ச் சேர்த்தோம். பிறகு நாங்கள் அரசாங்க மீன் இலாக்கா படகு ஒன்றில் குண்டிக்கல் பாயின்ட்டு என்ற ஒரு தீவற்கு வெய்யில் என்றும் பாராமல் படகில் சென்று எங்களுக்குத் தேவையானதும் அரியதுவுமாகிய பல ஜீவராசிமாதிரிகளை அங்கிருந்து சேகரித்துக்கொண்டு மறுபடியும் சுமார் பகல் மணி 12-30-க்குக் குருசடைத் தீவிற்கு வந்துசேர்ந்தோம்

பிறகு நாங்கள் கடலில் குளித்துவிட்டு, பகல் ஆகாரத்தை முடித்தோம். மத்தியானத்தில் எங்கள் வழக்கமான கேளிக்கைகளைச் செய்துகொண்டு பொழுதைப்போக்கிவிட்டு, மாலை 5 30 மணிக்கு இன்னும் சில பாடசம்பந்தமான பொருள்களைச் சேகரிக்கக் கடற்கரையில் எங்களுக்குத் தேவையாக இருந்த சில கடற்பிராணிகளின் எலும்புக்கூடுகளையும், தாவரங்களையும் சேகரித்தோம். இப்படிப்பட்ட சேகரிப்புக்களை எடுத்துக்கொண்டு சுமார் 7-30-மணிக்குத் தங்குமிடத்திற்கு வந்துசேர்ந்தோம். நாங்கள் வழக்கமான கேளிக்கைகளைச் செய்துவிட்டு இரவு சுமார் 10-30 மணிக்குப் படுக்கைக்குச் சென்றோம். மறுநாள் காலை சுமார் 6-மணிக்கு எழுந்திருந்து எங்கள் காலைக்கடன்களை முடித்துவிட்டு எங்கள் ஏற்பாட்டின்படி நாங்கள் அன்று புள்ளிவாசல் அல்லது புள்ளித் தீவிற்குக் கடலில் சுமார் 2பர்லாங்கு நடந்து சென்றோம். நாங்கள் கடலில் செல்லும்போது எங்கள் காலில் வழவழப்பான சில தாவரங்கள் தடைப்படும். நானும் அவைகளைக் கையில் எடுத்துக்கொண்டு வேடிக்கைகள் செய்வதும் உண்டு. நம் ஊரில் விற்கும் வெள்ளரிக்காய்போலக் கடலிலும் வெள்ளரிக்காய்கள் இருக்கின்றன. அவற்றை ஆங்கிலத்தில் Sea-Cucumber என்று சொல்லுவார்கள். அப்படிப்பட்ட வெள்ளரிக்காய்களை நாங்கள் புள்ளிவாசலுக்குச் செல்லும்போது கடலிருந்து எடுத்தோம். புள்ளிவாசலில் எங்களுக்குத் தேவையான பொருள்களைச் சேகரித்துக்கொண்டு, பகல் சுமார் 1-மணிக்கு எங்கள் இருப்பிடத்திற்கு வந்து சேர்ந்தோம். பகல் உணவை அருந்திவிட்டு நாங்கள் சேகரித்த பிராணிகளை 'பார்மோலினில்' போட்டுக் கொன்று புட்டிகளிலே போட்டுப் பத்திரப்படுத்தினோம். பிறகு மாலை 5-மணியிலிருந்து 6-30-மணி வரையிலும் நாங்கள் யாவரும் சேர்ந்து 'கிள்ளி, தாண்டு'' என்ற ஒரு விளையாட்டை விளையாடினோம். அவ்விளையாட்டின் பலனாக என்வாயில் பலமான அடி பட்டது. ஆனால் நல்லகாலமாக என் பற்கள் ஒன்றும் உடையவில்லை. இவ்விதமாக எங்கள் பொழுதுபோயிற்று. மறுநாள் காலை அத்தீவைவிட்டுப் போக வேண்டும் என்று தெரியவந்தது. நாங்கள் மறுநாள் புறப்படத் தயாரானோம்

நாங்கள் 21—9—'54-ந் தேதி செவ்வாய்க்கிழமை பகல் சுமார் 1-55-மணிக்குக் குருசடைத் தீவைவிட்டுச்செல்ல மனமில்லாமல் எங்கள்படகில் ஏறிக்கொண்டோம். படகு வரும்போது இருந்த வேகத்தை விட இப்பொழுது அதிகவேகமாகக் கடலைக் கடந்து எங்களைச் சுமார் 2-45 மணிக்குப் பாம்பன் கரையில் சேர்த்தது. நாங்கள் பாம்பனில் பிரயாணிகள் விடுதியில் தங்கினோம். எங்கள் சாமான்களை அங்கு வைத்துவிட்டு, சூடான டீயைக் குடித்துவிட்டு, சிறிது நேரம் ஓய்வு எடுத்துக்கொண்டோம். எங்கள் ஆசிரியா இன்னும் எங்களை விட்டபாடில்லை. 'வா! மாதிரிகளைச் சேர்க்கப் போகலாம்' என்றார். பாம்பன் பாலத்திற்கு அடியில் ஆழமில்லாத இடத்தில் நானும் என் ஆசிரியரும் இறங்கிச் சில மாதிரிகளைச் சேகரிக்கத் தொடங்கினோம். நானும் தண்ணீரின் அடியில் உள்ள பெரியகற்களைப் புரட்டி எடுத்து அதில் உள்ள பிராணிகளைச் சேகரித்தேன். ஆசிரியரும் "மிகவும் அபூர்வமானமாதிரிகள். நீ இவ்வளவு அபூர்வமான மாதிரிகளைச் சேகரித்தலால் உனக்கு ஒரு தனிப் பரிசு வருட ஆண்டு விழாவில் தரப்போகிறேன்'' என்றார். நானும் சந்தோஷம் தாங்கமுடியாமல் என் மாணவத் தோழர்களுக்குத் தெரிவித்தேன். அன்றிரவை நாங்கள் எல்லோரும் மிக ஆனந்தமாகப் போக்கினோம். மறுநாள், 22—9—'54-ந் தேதி காலை 6-35-மணிக்கு நாங்கள் தனுஷ்கோடி பாசஞ்சரில் சென்றோம். நானும் சூரியும், சீதாராமசர்மாவும் தனுஷ்கோடி பாசஞ்சர் வண்டி ஓட்டியைச் சிநேகஞ் செய்துகொண்டு இன்ஜினிலேயே பாம்பனிலிருந்து ராமேஸ்வரம் ரோடு வரையில் பிரயாணம் செய்தோம். புகைவண்டி 8-35-மணிக்குத் தனுஷ்கோடி வந்துசேர்ந்தது. தனுஷ்கோடியில் உள்ள புண்ணியக கடலில்போய்ச் சேதுஸ்நானம் செய்துவிட்டு, கடற்கரை ஓரமாக வந்து சேகரிக்கவேண்டிய

சேகரிப்புக்களைச் சேகரித்துக்கொண்டு, 10-20-மணிக்குத் தனுஷ்கோடியை விட்டுப் புறப்பட்டு 11-30-மணிக்குப் பாம்பன் வந்து சேர்ந்தோம். பாம்பனிலேயே பகல் ஆகாரத்தை முடித்துக்கொண்டு 1-30-மணிக்குப் பாம்பனில் இருந்து இராமேஸ்வரம் செல்லும் வண்டியில் ஏறி 2-மணிக்கு இராமேஸ்வரம் வந்து சேர்ந்தோம். இராமேஸ்வரத்தில் மிகப் பிரம்மாண்டமான இராமநாதர் கோயிலைப் பார்த்துவிட்டு, எங்களுக்குத் தேவையான சில சாமான்களை வாங்கிக்கொண்டு புகைவண்டி நிலையத்திற்கு வந்துசேர்ந்தோம். இராமேஸ்வரத்திலிருந்து சுமார் 6-30-மணிக்குப் பாம்பன் வந்து சேர்ந்தோம். அன்று இரவு சாப்பிட்டுவிட்டு, சாமான்களைக் கட்டிவிட்டு, கும்மாளமும் அடித்துவிட்டு இரவு சுமார் 2-மணிக்கு, எங்கள் சாமான்களை எடுத்துக்கொண்டு பாம்பன் புகைவண்டி நிலையத்திற்கு வந்து சேர்ந்தோம். பாம்பனில் இருந்து சுமார் 3-20-மணிக்கு மதுரைசெல்லும் வண்டியில் ஏறிக்கொண்டு மறுநாள் காலை சுமார் 9-20-மணிக்கு மதுரையை வந்தடைந்தோம். மதுரையில் நாங்கள் மதுரைக் கல்லூரியில் உள்ள இரசாயன வகுப்பறையில் தங்கினோம். சிறிது நேரம் ஓய்வு எடுத்துக்கொண்டு, பகல் சுமர் 2-30-மணிக்குத் திருமலை நாயக்கன் மஹாலிற்குச் சென்றோம். அங்குள்ள அழகிய கட்டடங்களையும், நீதி மன்றத்தையும் பார்த்துவிட்டு, சுமார் 5-30 மணிக்கு மதுரை மீனாட்சி அம்மன் கோவிலுக்கு வந்தோம். அங்கு மதுரை மீனாட்சி அம்மனைத் தரிசித்துப் பிரசாதத்தை வாங்கிக்கொண்டு, நானும் என் இரு நண்பர்களும் 'சக்தி' தியேட்டரில் நடந்துகொண்டிருந்த "சுகம் எங்கே?" என்ற படத்திற்குச் சென்றோம். இவ்வாறாக அப்பொழுதைக் கழித்தோம்.

மதுரையிலிருந்து சுமார் 9-20-மணிக்குப் புறப்பட்டுக் கோடைக்கானல் ரோடிற்குச் சுமார் 11-மணிக்குப் போய்ச் சேர்ந்தோம். அங்கு எங்கள் பகல் சாப்பாட்டை முடித்துக்கொண்டோம். எங்களில் ஒரு பிரிவினர் கோடைக்கானல் மலைக்குப் பஸ் மூலம் சென்றனர். நானும் என் மாணவத்தோழர்களும், ஆசிரியரும் மாலை சுமார் 4-30-மணிக்குக் கோடைக்கானல் ரோட்டை விட்டுப் புறப்பட்டோம். அப்பொழுது ஆனை நெருஞ்சிப்பூவின் நிறத்தைப்போன்ற இள மஞ்சள் நிறம் வானத்தில் படர்ந்திருந்தது. வானத்திலே நக்ஷத்திரங்கள் முளைக்கத்தொடங்கின. எங்கள் கண்ணெதிரே காட்டில் உள்ள கரும் பச்சை நிறமுள்ள மரங்களின் அழகை வானத்தின் மஞ்சள் நிறம் எடுத்துக் காட்டிற்று. அந்தப் பொன்னிறமான ஒளியிலே தூக்கணங்குருவிகள் இங்கு மங்கும் வட்டமிட்டுப் பறந்தன. காட்டில் எங்கிருந்தோ செம்போத்துப் பறவைகள் ஒன்றையொன்று கூவி அழைக்கும் மணிபோன்ற ஒலியும் இடையிடையே கேட்டுக்கொண்டிருந்தது. சந்திரோதய வேளையில் வீசிய இளங்காற்றில் அசைந்துகொண்டிருந்த இலைகள் ஆனந்தத்தால் நர்த்தனம் செய்வதுபோல் காணப்பட்டன. மலை உச்சியில் மிகவும் பெரிய மரங்கள் ஓங்கி வளர்ந்திருந்தன. நீண்டு பின்னிய கொடிகள் மலைப்பாம்புகளைப்போல அவற்றினின்று தொங்கி அசைந்துகொண்டிருந்தன. மரங்களின் உச்சியில் கொத்துக் கொத்தாய்ப் பூத்த வெண்மை நிறமான பூக்கள் ஆகாயத்திலுள்ள நக்ஷத்திரக் கூட்டங்களோ என்று சோல்லும்படி இருந்தன. இப்படிப்பட்ட மலைக்குக் கொண்டு சேர்த்தது எங்கள் பஸ். அங்கு நாங்கள் காட்டிலாகா தங்குமிடத்தில் தங்கியிருந்தோம். 25-ந் தேதி, 26-ந் தேதி, 27-ந் தேதிய நாட்களில்

எல்லாம் நாங்கள் தாவரங்களைச் சேகரித்தோம், 27-ந் தேதி மாலை சுமார் 4-மணிக்குக் கோடைக்கானல் போடிங் கிளப் (Kodaikonal Boating Club)பில் நான்கு மாணவர்கள் சேர்ந்து ஒவ்வொரு படகை எடுத்துக்கொண்டு சுமார் 2½-மணி நேரம் படகை ஓட்டினோம். பிறகு நாங்கள் எங்கள் தங்குமிடத்திற்கு வந்து அன்றிரவைக் கழித்தோம். அடுத்தநாள், 28-ந் தேதி காலை 10-20-மணிக்குக் கோடைக்கானலை விட்டுப் புறப்பட்டுக் கோடைரோட்டிற்கு 12-30-மணிக்குக் வந்தோம். கோடைரோட்டிலிருந்து அன்று மாலை 5-35 மணிக்குத் தூத்துக்குடி எக்ஸ்பிரஸில் புறப்பட்டு மதருஸ் எழும்பூர் நிலையத்திற்கு அடுத்தநாள் காலை 5-30-மணிக்கு வந்து சேர்ந்தோம். நான் புகைவண்டி நிலையத்தில் இருந்து இப்படிப்பட்ட பிரயாணம் முடிவடைந்ததே என்று மனவருத்தத்துடன் வீடு வந்து சேர்ந்தேன். இன்னும் இருந்த விடுமுறையெல்லாம் முடிந்து எப்பொழுது கல்லூரி திறப்பார்கள்? எப்பொழுது நான் பார்த்ததையெல்லாம் மாணவத்தோழர்களுக்குச் சொல்லப்போகிறேம் என்று துடிதுடித்த என் மனத்திற்கு ஒரு சாந்தி அளிக்கவே இச்சிறிய கட்டுரையை எழுதினேன். ஆதலால், இனி இதைப் போலப் பல உல்லாசப்பிரயாணத்தை நம் கல்லூரித் தலைவர் ஏற்பாடு செய்து நம் மாணவர்களைப் பல இடங்களுக்கும் கூட்டிச் சென்று அவர்களின் அறிவைப் பெருக்கவேண்டும் என்று வேண்டிக்கொண்டு என் உல்லாசப் பிரயாண நினைவுகள் என்ற பகுதியை இதோடு முடிக்கின்றேன்.

நாட்டுவோம் வாரீர்!

J. ABDUL BAREE, III GROUP.

இன்றைய உலகிற் காணப்படுகின்ற நாகரிகம் பண்டைய நாகரிகத்தினின்றும் முற்றிலும் வேறுபட்டதாகத் தோன்றுகின்றது. நாகரிகம் மாறி வேற்றுருவம் கொள்ளும்போது கடந்ததைவிட நன்கு தெளிந்ததாயும், உயர்ந்ததாயுமிருக்குமானால் வேறுபடும் நாகரிகத்தை நாம் வெறுப்பதற்கில்லை. இன்றைய பண்பாடுகள் பண்டைய பண்பாட்டினின்றும் முற்றிலும் வேறுபட்டனவாகக் காணப்படுகின்றன. ஆனால் நாம் காண்கின்ற வேறுபாடு மேன்மையை உணர்த்துவதாயில்லை. ஒரு நாட்டின் உயர்வு அந்நாட்டின் நாகரிகம், அந்நாட்டு மக்களால் காக்கப்படும் கலை, போற்றப்படும் பண்பாடு, பெருமிதப்படும் கலாசாரம் இவைகளைக் கொண்டு நிர்ணயிக்கப்படுகின்றது. இதன் உயர்வு அந்நாட்டிற்குப் பேரும், புகழும், பெருமையும் தருவதாகும்.

அந்நியர்களிடம் ஆராய்ச்சியின் அஸ்திவாரமே உதயமற்று, காடுகரைகளைச் சுற்றி ஆடுமாடுகளை மேய்த்தகாலத்தில், தமிழன் சிந்தித்தெழுந்து, வாழ்வினைச் சீர்பெற அமைத்து, வளமுடன் நடத்தி, நாகரிகத்தின் உச்சிப்படியில் உலவினான் என்பதற்குச் சரிதமும், சங்க நூல்களும் சான்று பகர்ந்து நிற்கின்றன. காலவரையறை கூறமுடியாத தொன்மை வாய்ந்த நறுந்தமிழ் மொழியைத் தாய்மொழியாகக் கொண்டான் தமிழன். உள்ளத்து உணர்ச்சிகளை உருவாக்கித் திரட்டி ஒருவருக்கொருவர் பரிமாறிக்கொள்ள உயர்ந்த மொழியொன்றினைக் கண்டறியாத காலத்திலேயே தமிழ்மொழியில் இலக்கிய இலக்கணங்களைக் கண்டு இன்புற்றிருக்கிறான் தமிழன். மொழிக்குப் பெருமை தருவதாகிய இலக்கியத்தால் தமிழ் மொழியின் கீர்த்தியை எடுத்துக்காட்டி உவந்து போந்தார்கள் தமிழர்கள். அப்படி முன்னோர்களால் போற்றப்பட்டுக் காக்கப்பட்ட மொழியினை இன்று தமிழன் உலகில் ஒப்பற்ற உயர் நிலையை அடைந்திருக்கச் செய்ய வேண்டுவது கடமையாயிருக்க அதற்குமாறாகத் தன் மொழி மறந்து, பிறமொழி மோகத்தில் மூழ்கி இளமையும், எழிலும், இன்முகமும், புன்முறுவலும் கொண்டு பூத்துக் குலுங்கும் மனைவியை மறந்து வேசியின் வலையிலே விழும் வீணர்களைப்போலத் தமிழன் இன்று தன் மொழியிலே பாசமற்றவனாய்த் தன்னிலை மறந்து தடுமாறுதல் கண்டு உண்மையிலேயே தாய்மொழியன்பும், பற்றும் கொண்ட எந்த உள்ளமும் புண்படாமலில்லை.

அன்று புலவராலும், பாவலராலும் கட்டிக் காக்கப்பட்ட தமிழ் இன்று தமிழ் மக்களாலேயே தட்டிக் கழிக்கப்படுவது, பாலூட்டித் தாலாட்டிச் சீராட்டிப் போற்றிப் புகழ்ந்த தாயைச் சேய் மறத்தலினும் கொடுமையென்பதைத் தமிழன் உணராதிருத்தல் வருந்தத் தக்கதே. எம்மொழியினும் காணாத இன்பத்தை எந்தமிழ் மொழியிற் காணலாம். தமிழுக்கே சிறப்பாயமைந்துள்ள சிலேடை நயத்தை வேறெம்மொழியிலும் காணமுடியாது. ஒரே பாடலில் இரு கருத்துக்களைப் பொருத்தமுற அமைக்கும் இயல்பு தமிழ்ப்புலவர்களிடத்தும், தமிழிடத்தும் அமைந்துள்ள ஒரு தனிச் சிறப்பே யாகும்.

இத்துணைப் பெருமைகளைப் பெற்ற எம் தமிழ் மொழி இன்று இகழ்ந்துரைக்கப்படுதலின் காரணம் என்ன? அக்காலத்திய தமிழ் வேந்தர்கள் தமிழ் மொழியினிடத்து அளவிறந்த அன்பு பூண்டு ஆன்றோர் பலரை அவையிலிருத்தி, நன்மொழி பேசி, நயமுடன் பழகி ஒருவருக்கொருவர் உள்ளன்பு பூண்டவராய் இருந்தனர். புலவர்களும் மெய்யைப் பொய்யென்றும், பொய்யை மெய்யென்றும் புரட்டிப் பாடாதவராய், உள்ளதை உள்ளவாறே உரைக்கும் உண்மையான

ராய், தவறு கண்டால் அத்தவற்றைத் தவறெனக் கூறும் தகைமையாளராய்,

"கண்ணின்று கண்ணறச் சொல்லினுஞ் சொல்லற்க
முன்னின்று பின்னோக்காச் சொல்"

என்ற வள்ளுவனின் வாய்மொழியை வாழ்க்கையிற் கடைப்பிடித்தவராய் ஒழுகினர். ஆகவே அன்றைய புலவரும் போற்றுதற்குரியாராயினர். ஆனல் பிற்காலத்தவரே பூனையைப் புலியென்றும், காக்கையைக் குயிலென்றும் கவிகள் பாடிக் காலங்கடத்த முற்பட்டதே இழி நிலைக்குக் காரணம் மேலும் நீர்வளமும் நில வளமும் நிறைந்து செல்வச் சிறப்புற்றிருந்த செந்தமிழ் நாட்டுடன் வாணிபம் செய்ய வழிகள் பல தேடினர்கள் இன்று நம்மவராலேயே மேலவர்களென மதிக்கப்படும் மேற்கத்திய நாட்டார்கள். அரசர்களை யண்டிப்பிழைக்க வந்த ஆண்டிகள் பின்பு ஆள்பவர்களுமானர்கள். அதனல் நாடு நலமிழந்தது; மொழியும் வளமிழந்தது. தமிழின் பெருமை குன்றியது. தன்னைத்தானே தாழ்த்தும் நிலையும் மிஞ்சியது.

மாதாவிற்கேற்பட்ட மாசுதுடைக்க மாணிக்கங்களே, கிளம்புங்கள்! செந்தமிழின் சிறப்பை மறக்காவண்ணம் மறுமலர்ச்சி உண்டாக்குவோம் வாருங்கள்! தமிழின் பெருமையை, தாயகத்தின் அருமையைத் தரணியிலே நிலை நாட்டத்தாமதமேன்? சென்ற சிறப்பை மறக்காவண்ணம் மாண்டுபோன பழம் பெருமையை மீண்டும் புத்துயிர் கொடுத்து புதுவாழ்வு தொடங்க, அடங்கா ஆவல் கொண்டு விடலையென அருமைத் தோழர்களே, விழித்தெழுங்கள்!

பாரெலாம் புகழ்ந்த பாரியும், ஓரியும் வாழ்ந்த நாட்டைப் பக்குவப்படுத்தப் பகுத்தறிவாளர்களே, சிந்தித்தெழுங்கள்! நம் செந்தமிழ் நாட்டைச் சீர்படுத்த வாழையும் கமுகும், தாழ்குலைத்தெங்கும், செழித்து வளர்ந்து சிறந்த பயன் தரும் செந்தமிழ் நாட்டுச் சிங்கங்களே! குகையில் அடைபடவேண்டாம்; படை திரட்டுங்கள் நம் நாட்டின் பழம் பெருமையைக் காக்க. உடலிலே உரமும், உள்ளத்திலே ஊக்கமும், செயலிலே நேர்மையும், சிந்தையில் உயர்வும் கொண்டவர்கள் நாம். ஆகவே சீரழிந்து நிற்கும் வீரமரபுக் குடிகளின் மானங்காக்க மாவீரர்களே, மார்தட்டியெழுங்கள்! தரணியில் தனிப்பெருமை காணத் தயக்கமோ மயக்கமோ வேண்டாம்.

'முடியாதென்பது முட்டாள்தனம்' ஆகவே, முடிவுகாண 'முயற்சிசெய்' என்பதை நெப்போலியன்மட்டும் சொல்லிச் சொல்லவில்லை; நெஞ்சுரம் படைத்த நம் மாதா பிதாக்கள் உதிர்த்துச் சென்ற மணிமொழியே அது. அடிமை என்னும் வார்த்தையில் அடங்காதவன் தமிழன். மேருமலைபோல் எதிர்ப்பு இருப்பினும் மடங்காமல், நம் தூய கொள்கைக்காகக் குருதிசிந்தவும் திடமாக நின்று திக்கெட்டும் பரவச்செய்வோம் நம் தீரமதை. தமிழன் ஆட்சி தழைத்திடத் தமிழ் மொழி செழித்திட வீர முழக்கம் செய்து வெற்றிக்கொடி வானில் பறந்திடப் புறப்படுவோம் வாருங்கள்!

தமிழர்க்கு

"பழைய தமிழகத்திலிருந்தே புதிய தமிழகம் தோன்றி வளர்ந்து வருகின்றது. பழைய தமிழகம் தாய்; புதிய தமிழகம் ஒரு சேய்; தாயிடமிருந்து சேய் கற்க வேண்டியவை பல உள்ளன"

டாக்டர் மு. வரதராசன், "அன்னைக்கு," P. 3.

வள்ளுவர் வாய்மலருகின்றார்

M. N. NAGARATHNAM, III A.

"கண்ணொடு கண்இணை நோக்கு ஒக்கின் வாய்ச் சொற்கள்
என்ன பயனும் இல."

எனத் தாங்கள் குறளில் கூறியவாறே எல்லாம் நடந்துள்ளது. முடிவில் நாங்கள் மணம் செய்யத் தீர்மானித்துள்ளோம். அதுவும் தாங்களே முடித்து வைக்கவேண்டும். எனது பெற்றோர்களும், அவளது பெற்றோர்களும், உற்றார்களும், மற்றோர்களும் அதோ வந்து கொண்டிருக்கின்றார்கள்" என்றான். வள்ளுவர் தெள்ளுதமிழில் பெண்ணை "அருமை மகளே உன் காதலன் கூறுவன அனைத்தும் உண்மைதானா, என்றார். அவள் முத்துப் பெட்டகத்தைச் சிறிது திறந்தாள். இதழோரத்தில் மின்னல் ஒன்று மின்னிற்று. "ஆம், ஐயா! அவர் கூறுவது அத்தனையும் உண்மை" என்றாள் இசைக்கருவிகள் இன்னிசை வழங்குவதுபோல். அதற்கிடையில் எல்லோரும் வந்துவிட்டார்கள். வள்ளுவர் எல்லோரையும் வரவேற்று "செந்தண்மை பூண்டொழுகும் அந்தணர்" போல் மலர்மாலை மாற்றி, மறையோதி, மணவினை முடித்து, மணமக்களுக்கு வாழ்த்துரையும், வாழும் உரையும் வழங்கினர். அவர் கூறியதாவது:

"மணமாலை சூட்டி இல்வாழ்க்கையெனும் நல்வாழ்க்கை நடாத்தப் புகுந்துள்ள நன்மக்காள்! வாழ்வீர் நீங்கள் நெடிது. வளம் பல பெறுவீர். யான் சொல்லப்போகும் சிலவற்றைச் செவி மடுத்துக் கேளுங்கள்.

"இயல்பினால் இல்வாழ்க்கை வாழ்பவன் என்பான்
முயல்வாருள் எல்லாம் தலை"

என்பதற்கு ஏற்ப நீங்கள் வாழ்தல் வேண்டும். உங்கள் வாழ்க்கையில் அன்பு பெருக்கெடுத்து ஓடவேண்டும். அவ்வன்புப் பெருக்கில் அறவோடம் (தோணி) விடவேண்டும். அப்பொழுது தான் உங்கள் வாழ்க்கையில் இன்பம் பெருகும்; பயனுடைய, பண்புடைய வாழ்க்கையாக அமையும்.

மணமகளே! இல்வாழ்க்கையெனும் படகு ஓட இல்லாளாகிய உன்கடன் பெரிது. மனைக்கேற்ற மாண்புடைய குணத்தளாகத் திகழ்ந்து, உன் மணந்தவன் வாழ்க்கையை மணம்வீசும் மலர்ச் சோலையாக மாற்றல் வேண்டும். அந்த மாட்சி உன்கண் இல்லையாயின் உங்கள் வாழ்க்கை சுவை தராது.

"மனைமாட்சி இல்லாள்கண் இல்ஆயின் வாழ்க்கை
எனைமாட்சித்து ஆயினும் இல்?"

என்பதை மகளே! நீ நினைவில் வை. பெண்ணைவிடச் சிறந்தது யாதும் இவ்வுலகின்கண் இல்லை. ஏனெனின் அவள் கற்பு எனும் திண்மை உண்டாகப் பெற்றவளாயிருக்கிறாள்.

உன் கணவனே உன்தெய்வம். அவ்வாறு நீ நடந்தாயாயின் 'பெய்' எனப் பெய்யும் மழை. அவ்வாறு அன்போடு, உன் கணவனை நீ வணங்கி வாழ்ந்தால் உன் வாழ்க்கை கற்கண்டினும், கன்னல் தமிழினும் இனிக்கும். அன்பு அகத்து இல்லா உயிர் வாழ்க்கை சுவையற்றது.

"மண மகனே!!

நீதான் இல்வாழ்க்கை எனும் படகை நல்வாழ்க்கை வாழும் வழிக்குத் திருப்பும் துடுப்பு. இல்வாழ்க்கை இனிக்க இனிய சொல் பேசுதல்வேண்டும். மறந்தேனும் கடிய சொல் கழறுதல் கூடாது. சுவையற்றது.

"இனிய உளவாக இன்னாத கூறல்
கனியிருப்பக் காய்கவர்ந் தற்று"

என்பதை ஒக்கும். அதை நினைவில் இறுத்து.

ஒழுக்கம், வாழ்வு இன்பம் அடைதற்கு ஏற்ற ஏணி. அது உங்களுக்குப் பெருமை தரும்.

"ஒழுக்கம் விழுப்பம் தரலான் ஒழுக்கம்
உயிரினும் ஓம்பப் படும்"

என்பதற்கு ஏற்ப நீ நடக்கவேண்டும். எதையும் வெற்றி கொள்ளும் ஆண்மை உன்னிடம் இருக்கவேண்டும். 'பேராண்மையும் உன்னிடம் இருத்தல் வேண்டும். பிறர்மனை நோக்காத 'பேராண்மை'யையே நான் குறிப்பிடு கிறேன். உணர்ச்சிக்கு அடிமைப்படு தல் தகாது.

மண மக்களே!!!

மனம் ஒத்து வாழும் வாழ்க்கையே மலர்ந்த வாழ்க்கை. வாழ்க்கை மிக மிக இனிது ஆயினும் ஒரு சிலருக்கு வறட்சி மிக்கதாய் உள்ளது. அதற்கு அவர்கள் அறியாமையே காரணம். வாழ்க்கையை வழிவகுத்து வாழ அவர்களுக்குத் தெரியவில்லை. நீங்கள் அவ்வாறு இருக் கக்கூடாது.

வாழ்க்கைப் பாதையில் உங்களுக்கு இடுக்கண் பல நேரலாம். அவ்வாறு நேருங்கால் அவைகளைக் கண்டு அஞ்சி ஓடுவது ஆண்மையாகாது. வெள்ளம் போல் துன்பம் வந்துற்றபோது உள் ளத்தில் உரத்தோடு அவைகளை எதிர்த் தால் அவை உங்களைக் கண்டஞ்சி ஓடும். அவைகளைக் கண்டு சிரியுங்கள்.

"இடுக்கண் வருங்கால் நகுக; அதனை
அடுத்தூர்வது அஃதுஒப்பது இல்"

பகடுகள்போல் பாய்ந்து அவைகளை (இன்னல்களை)க் கடந்து வெற்றி காணுங்கள். அப்போதுதான் உங் கள் வாழ்வின் புன்னகை பொலிவு கொண்டு ஆடும்.

ஆனல் இத்தகைய நகையைக்கூடக் கெடுக்கும் பகை ஒன்றுளது. அது தான், 'சினம்' என்னும் சேர்ந்தாரைக் கொல்லி!

"நகையும் உவகையும் கொல்லும் சினத்தின்
பகையும் உளவோ பிற?"

என்பதை எண்ணி நடவுங்கள்.

அடக்கத்தோடு வாழ்தல் வேண்டும். உங்கள் நாவை நீங்கள் அடக்கக் கற்றுக் கொள்ளவேண்டும். 'யாகாவாராயினும் நாகாக்க.'

நீங்கள் பொருள், தேவைக்கேற்றவாறு சேர்க்கவேண்டும். அப்பொருள் பிறர் மேல் கொண்ட அழுக்காற்றினல் சேர்த்த பொருளாக இருக்கக்கூடாது. அறவழியில் நீங்கள் பொருள் சேர்க்க வேண்டும். அப்பொருளை ஊருணி நீர் போல் பயன்படுத்தவேண்டும். உங்களால் உலகு இன்புறவேண்டும் விருந்தோம்பி வாழ்தல் வேண்டும். ஏழைகளைக் கண்டு இரங்கி, அவர்களுக்கு ஆவனசெய்ய வேண்டும்.

"வறியோர்க்கு ஒன்று ஈவதே ஈகை; மற்று
எல்லாம்
குறியெதிர்ப்பை நீர துடைத்து."

இதன் பொருள் அறிந்து வாழுங் கள். உங்களைப் புகழ்தேடி வந்தடை யும். நீங்கள் 'மக்கட்பேறு' அடைதல் வேண்டும். அது வாழ்வு இன்பத்தின் பரிசுப் பொருள்.

"தம்பொருள் என்பதம் மக்கள்; அவர்பொருள்
தம்தம் வினையான் வரும்"

மகன் பிறந்தால் தந்தை தனது கடமையாற்றவேண்டும். அது

"தந்தை மகற்காற்றும் நன்றி அவையத்து
முந்தி யிருப்பச் செயல்"

அவ்வாறு தந்தை நடந்தால், தன யன் தந்தைக்கு 'இவன்தந்தை என் னேற்றான் கொல்' என்ற பெரும் புகழைத் தருவான். சான்ரேனுகி, தாய் ஈன்றபொழுதினும் பெரிது உவக் கச் செய்வான்.

இத்தகைய நல்வாழ்க்கை நடத்திப் பல ஆண்டுகள் கழிந்தபின் இல்லறத் திலேயே துறவறம் மேற்கொள்ளுங்கள். வாழ்க்கை நிலையற்றது.

"உறங்குவது போலும் சாக்காடு உறங்கி
விழிப்பது போலும் பிறப்பு"

என்பதை நினைவில் இறுத்தி 'யான், எனது' என்ற செருக்கறுத்து வாழுங் கள். தவவாழ்வு வாழுங்கள். உங்கள் புகழை உலகில் நிறுத்துங்கள், உங்கள் சேவையின் மூலம்.

அருமைக்குழந்தைகளே! இவ்வளவு நேரம் யான் கூறியவற்றை நீங்கள் கேட்டமை குறித்து மகிழ்வடைகிறேன். ஆனால் நீங்கள் கேட்பதுமாத்திரம் போதாது; இந்த உலக மாந்தர் அனைவரும் கேட்கவேண்டும்; நடக்கவும்வேண்டும். அதற்கு உங்களால் ஆன உதவியைச் செய்யுங்கள், நீங்கள் பிறந்த நற்றவ வானினும் நனி சிறந்த நற்றமிழ் நாட்டிற்காக. சென்று வாருங்கள். நான் இன்றோடு இங்கிருந்து மறைந்து விடுவேன். என்று என் கொள்கைகள் எங்குப் பின்பற்றப்படுகின்றனவோ அங்கு நான் வருவேன்; 'வணக்கம்' என்றார். மக்கள் எல்லாம் போயினர். அவரும் மறைந்தார். நான் 'அறன் அறிந்தேம்; ஆன்ற பொருள் அறிந்தேம்; இன்பின் திறன் அறிந்தேம்; வீடு தெளிந்தேம்!' என்று கூறிக் கொண்டே 'வள்ளுவர் வாழ்க' என்றேன்.

'என்ன தம்பி! பகலில் தூங்குகின்றாய். பிதற்றுகின்றாய்' என்று என் அண்ணன் எழுப்ப, கனவென்று கண்டு, நிமிர்ந்த என் கண்ணெதிரே, குறள் வாழ்வு வாழ்ந்து, குறளின் குரலாக விளங்கி, நாட்டன்பு கொண்டு, என்புமாத்திரம் அன்று, எல்லாவற்றையுமே ஈந்து, அறவாழி அந்தணன் தாள் சேர்ந்த மகாத்மா காந்தியடிகள் படம் தோன்றியது. வள்ளுவரையும், வண்மைக் காந்தியையும் வாழ்த்தினேன்.

வாழ்க வள்ளுவம்!

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తిమ్మనార్యుని సత్య

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నందితిమ్మన యష్టదిగ్గజములలో నొకఁడు. కృష్ణరాయల హృదయముఁ జూఱఁ గొనినవాఁడు. ఈతఁడు 'కృష్ణరాయక్షితీశ కరుణాసమాలబ్ధఘనచతురంతయానమహాగ్రహారసన్మానయుతుఁడు'. చిన్నాదేవి కటాక్షవీక్షణలును నీతనిపైఁ బ్రసరించినవి. పట్టమహిషి యరణపుఁ గవి ముక్కుతిమ్మన.

ఈ ముక్కుమీఁద పసందైనగాథ యొండు బయలు దేఱినది. ఒకానొక దినము తిమ్మన క్షౌరకుం బిలిచి పని గొని యాతని నేర్పున కెంతయు నుల్లంబున మెచ్చి యొక పద్యముఁ గూర్చి యిచ్చెనఁట. దాని సొంపునకు నలరి రామరాజభూషణుఁ డద్దానిని నాల్గువేల వరాలకు విలిచెనఁట! పిమ్మట నాతఁ డద్దానిం దన వసుచరిత్ర మందుఁ జొప్పించెనఁట. దాని సౌందర్యమునకు మది మెచ్చి కృష్ణరాయవిభుఁ డాపద్దియ మొక్కటియె వేయివరాలు చేయు నని చెప్ప, రామకృష్ణుఁ డంతట లేచి 'తా మంత వెలయే యిప్పించు నెడ భూషణునకు మూఁడువేలవరాలు నష్టము వచ్చు' నని నిజవ్యవహారముం దెలిపెనఁట. ఒక్క పద్య మంత వెల చేయఁగలదా యని యందు రేమో! చూడుఁడు :

నానాసూనవితానవాసనల
    నానందించుసారంగ మే
లా న న్నొల్ల దటంచు గంధఫలి
    బల్కానం దపం బంది యో
షానాసాకృతి దాల్చి సర్వసు
    మనస్సౌరభ్యసంవాసి యై
పూనెం బ్రేక్షణమాలికా
    మధుకరీపుంజంబు లిర్వంకలన్.

ముక్కుముక్కుడు గనుక ముక్కుతిమ్మన యనఁబడె నని కొంద ఱందురు.

ముక్కుతిమ్మన కవిత్వము ముద్దులు మూట గట్టుచుండును. రామకృష్ణుఁడు నిర్హేతుకముగ ననినాఁడా — ముక్కుతిమ్మనార్యు ముద్దుపలుకని! ఏడ్పునందును నీముద్దు పొలిపోలేదు. ఈతని నాయిక 'బాలపల్లవగ్రాసకషాయకంఠకలకంఠవధూకలకాకలీధ్వనిన్' ఈసునఁ బుట్టి డెందమున హెచ్చినశోకదవానలంబుచే గాసిలి యేడ్చినది. ఆమె కంఠము కోకిలస్వరమునఁ బలికినదఁట. కలకంఠకంఠి కన్నీరు పాషాణహృదయులనేనియుఁ గఱఁగఁ జెందఁ జేయునదియై యుండును. మన కవులు ఏడ్పునకును అందాలు దిద్దినారు. శృంగారనైషధమందలి "లతాంగి మృదుల పరిదేవనాక్షరోన్మిశ్ర మధుర కంఠ కాకువికారకాకలిక యలరగా వేఁడియశ్రులు నిగుడంగ వెక్కి వెక్కి, యేడ్చినది. తిమ్మనవర్ణనకు దగ్గఱిచుట్టముగ నుండు మఱియొకటి: 'కొసరి వసంతకాలమునఁ గోయిల క్రోల్చిన భంగి నేడ్చె' నని. ఏకో యొకవిధమున మన నాయిక లందఱు నొక్కతీరే. అచ్చుదిమ్మలయందలి పోఁతలే. మన కవులకు ప్రబంధరచనాక్రమము దాపురించినది కదా! అందఱును పుత్తడిబొమ్మలు, కుటిలాలకలు, అళినీలాలకలు, మందయానలు! హంసయానలు!! గజయానలు!!!

"పారిజాతాపహరణమున" న పురవర్ణన, చాతుర్వర్ణ్యవర్ణనల కన్నిటికిని తిమ్మన తిలోదకము లిడినాఁడు. లేకున్న మఱియొక తెగ పుష్పలావికలు, విటులు, వారి నర్మోక్తులతో పరిచయము చేసికొనవలసినవారమే. కథాప్రారంభమున తొలిపాదముననే కృష్ణుఁడు నరకాసురుం గెలిచినాఁడు. ఓటమి నంగీకరించిననరకాసురుఁడును నేఱికోరి యుంచుకొన్న పదియాఱువేల లలనామణులఁ గప్పముగ సమర్పించుకొన్నాఁడు. వారిని యాదవకులతిలకుఁడు నెలజవ్వనంబు బోలివోనివా రని కాదు పరిణయ మాడినది. వారు తన్వరునిగఁ గోరుటచేతను, నారదుని పనుపునను పరిణయ మైనాఁడు. స్వలాభమునకుఁ గాదని తిమ్మన జాగ్రతగ ధ్వనించినాఁడు. కాని శ్రీకామేశ్వరకవి "అయ్యరుదచ్చివేయిమచ్చెకంటులయందుఁ దమి పుట్టిన యందఱిని శుభముహూర్తంబునఁ జేపట్టె" ననినాఁడు. తమి పుట్టుటచేతనే పరిణయ మైనాఁడని యాతని సాక్ష్యము. ఎవరిని నమ్ముదము?

ఎటులను కృష్ణుఁడు లోకోత్తరశృంగారపురుషుఁడు కదా! పదియాఱువేల యువతులఁ బెండ్లాడుట సమంజసమే. అంతటితో తీఱినదా— పట్టపురాణు లెనమండ్రు కలరఁట! వారును "సమతాభిమానవతులు."

కృష్ణుఁ డందఱను సమదృష్టితోఁ జూచువాఁడఁట. దక్షిణనాయకులయం దీతనికే కాఁబోలు నగ్రతాంబూలము! కాని భోజజనపాలసుత రుక్మిణికిని, సాత్రాజితి (సత్య) కిని మాత్ర మధికముగ పెత్తన మిచ్చినాఁడు.

కారణములు లేకపోలేదు. రుక్మిణీరమణి యిందిరా ప్రతినిధి; వయసునఁ బెద్ద. ఇటు సత్య నిత్యయౌవనవిలాసిని; కలభాషిణి; మఱియు—

"చక్కెర యన్నంట జాణ నిద్రాహారాంత
కారి కురుజు తేనె గరిగె పచ్చి
కస్తూరి వీణెబంగారుతీఁగె యొయారి
జీవరత్నము రామచిలుక కన్నె
లేడి కలికి వన్నెలాఁడి చిత్తరుబొమ్మ
కులుకులగని ముద్దుగుమ్మ కమ్మ
జాజి తేజీకూన చక్కదనమ్ముల
యిక్క తళుక్కనుమక్క మరుని
ధక్క సుగతపుసుల్తాని చొక్కమందు
బరణి లేగుజ్జుమామిడిపండు మెఱసి
నిలుచు క్రొమ్మించుమురువు పన్నీటిచెరువు."

(సత్యభామాసాంత్వనము)

కవియనుభవ మీపద్యమున శిఖరాగ్రములఁ జేరుకొన్నది; నిండుదనముఁ గూర్చుకొన్నది; విరళమై బహుముఖమ్ముల వ్యాపించినది. ఆంధ్రకవిత్వపుగనులలో నిట్టిరత్నము లరుదుగనే కాన్పించుచున్నవి.

అట్టి సత్యపై కృష్ణుఁడు మరులుగొన్నాఁడు. రుక్మిణి తన పెద్దఱికము డిందుపఱుపఁబనుట కోర్వదు. సత్య తనయందు మగనికి మక్కువ తక్కువ యైనఁ గోడెత్రాఁచు వలె లేచును. ఇఁక వ్యవహారము రవరవలకు దిగకుండునా?

సత్య యెట్లు ఢంకా బజాయించుచున్నదో చూడుఁడు. కృష్ణుఁడు సవతు లందఱిలో తన్ను గారవంబునఁ జూచునఁట. కలలోనైనను, నవ్వులకైనను నామెమాట జవదాఁట వెఱచునఁట. యాదవకుల తిలకుఁడు మదన సామ్రాజ్యపు టేలిక యైనను నామె పాదదాసుఁడే. ఆమెకు కొంత యొగ్గు కలిగించితి నని సంశయించెనా యాతని గుండె దడదడలాడును. పారిజాతమును రుక్మిణి కిచ్చితి; ఏవిధి సత్య నూఱడించువాఁడ నని కడుంగడు గగ్గోలుపడి నారదుని వీడ్కొలుపకయే సత్య చెంతకుఁ బరుగిడినాఁడు. తనకు మాఱు మానిదండ బ్రద్యుమ్ను నిడియుండదము నెక్కి సత్య సముదంచితకాంచనసౌధవీధికి హరి "కేతనపటాంచలచంచల మైనతాల్మితో, తురగ జవంబు మున్నడవఁ ద్రోచి కడంగెడుతత్తఱంబుతో తిరిగెడుబండికండ్లపగిదిన్ భ్రమియించుమనంబుతోఁ" జనుదెంచినాఁడు. ఇంతయుఁ జూడ నిజముగ సత్య కృష్ణునికి భార్యయా, సత్యకు కృష్ణుఁడు భార్యయా యని సందియము వొడముచున్నది.

ఒకనాఁడు కృష్ణుఁడు రుక్మిణీకాంతగృహమందు జూద మాడుచుండినాఁడు. అది యెంత రమణీయ మగు వాతావరణము! మఱియు నేకాంతము. నలువచప్పరములు, పూలపందిళ్లు, శశికాంతశిలామయవేదికలు. తను గొలుచువారు మృగాయతనేత్రలు. కృష్ణున కన్నియు సమకూడినవి. కాని యా యేకాంతమే వ్యవహారమును కుత్తుక మీఁదికిఁ దెచ్చినది.

అపుడు వచ్చిననారదుఁడు సామాన్య మైనవాఁడా?— మతకరివేలుపుందపసి, అరివేరంపుదపసి, కలహాశనుఁడు, రణభోజనుఁడు. కృష్ణుఁ డుపచారము లన్నియు యథావిధిగ నడపినాఁడు. ఒకరిపై నొకరు గొప్పలు చెప్పుకొనినారు. పిమ్మట సురమౌని తిన్నగ తన కార్యమును ప్రారంభించినాఁడు. తాను దెచ్చినపారిజాతంపుఁగ్రొన్ననను 'మిన్నేటి పసిండి నెత్తమ్మి చిగురుటాకునం బొదివి' యిచ్చినాఁడు. రెండుపువ్వములం దీసికొని వచ్చియుండిన సరిపోయెడిది. లేకున్న కృష్ణుని చేతి కిచ్చి యూరకుండినను సత్య మానసాంభోధిని బడబాగ్ని ప్రజ్వలించియుండెడిది కాదు. నారదుఁ డగ్నియం దాజ్యము పోసినాఁడు. అది భగ్గు మన్నది. కృష్ణుఁ డెన్ని కడవలు మోయవలసి వచ్చిన దాయగ్గి నార్పుటకు!!

తా విని యూరకుండెనను, కృష్ణుఁడు భోజాత్మజ కావిరి నిచ్చియుండినను దోసము కలిగియుండదు. సాత్రాజితి సరే పోని మ్మని యుండును మిగతమహిషులతో పేచీయే లేదు. విరి నిచ్చినపిదపఁ గూడ వా రెట్లు యూరడిలుచున్నారో చూడుఁడు!

అందఱిలోనఁ బెద్ద మహిమాన్విత
రుక్మిణి గానఁ బూవు గో
విందుఁడు దాని కిచ్చెఁ దగవే యని
లక్షణ యోర్చె సైచెఁ గా
ళింది శమించె భద్ర యవు లెమ్మని
యూఱడిలెన్ సుదంత లోఁ
గుందుట మానె జాంబవతి కోప నుడంచెను
మిత్రవిందయున్.

వెలఁదులు పదియాఱువేవురు సౌభాగ్యగరిమయందు రుక్మిణికి సరిరా రని నారదుఁ డని యుండెనను, ధవుఁడు కొఱవోని కూర్మితో నామెపలు కాదరించి జవదాఁటఁ డనియుండినను సైఁప వచ్చును. ఆమౌని యంతటితో నాగలేదు. 'సవతులు వచ్చి నీచరణసారసయుగ్మము నాశ్రయింతు' రనినాఁడు. సత్య కోడెత్రాఁచువలె లేచినది; సవతు లందఱను వెనుక వేసికొని వచ్చినది. ఈ తాపసి "మమ్ముఁ" దలంపఁగ నేల యని యాక్షేపించినది. వాసి, వన్నె, తగవు, వైభవము, వివేకము చెడిన పిదపఁగదా సవతులురుక్మిణిని భజించుటకుఁ బోవలయు. ఇవి యన్నియుఁ దమయం దున్నపుడే తా మేల పోవలయు? ఇంతకును తాపసి యేమి సేయును? భోజకన్యమాత్రము తా నేమి

(సశేషము)

ఆంధ్రమాత!

A. NARAYANA REEDY, III CLASS, IV GROUP B.

ఆకలితో
అల్లాడు
అనాథుల
ఆదరించి
అన్నం పెట్టి
అమ్మా అని
అనిపించుకో తల్లీ !
ఆంధ్రమాత !

* * *

అర్థవ్యామోహాలకు
అర్థం యొక్క
అర్థం చెప్పి
అజ్ఞానం అనే
అడవినుండి
ఆదరించి
అమ్మా అని
అనిపించుకో తల్లీ !
ఆంధ్రమాత !

* * *

అక్షరజ్ఞానశూన్యులకు
అక్షరంయొక్క
అర్థం చెప్పి
అజ్ఞానం అనే
అంధకారంలో
అలమటించి
అణగారిన
అభాగ్యుల
ఆదరించి
ఆదర్శులుగ
అమర్చి
అవిద్య అనే
అమాయకత్వంనుండి
ఆదరించి
అమ్మా అని
అనిపించుకో తల్లీ!
ఆంధ్రమాత !

* * *

అహంకారము
ఆవంతయు లేని
అమరజీవులు :
ఆశాజ్యోతులై
అలరారిన
అగ్రగాములు ;
అకృత్యములను
అంత మొనరించిన
ఆదర్శజీవులు ;
అన్యాయముగా
అకాలమరణ మొందగా
ఆలోచిస్తూ చూస్తావా తల్లీ !
ఆంధ్రమాత !

* * *

కవిత్వం రాద్దామని

K. JAGANNATHA RAO, III CLASS, IV GROUP B.

కవి నవుదామని నాకుంది
కవిత్వ మేమో రాకుంది
రాద్దా మంటే వస్తుందా కవిత్వం
లేకుండా మన ప్రయత్నం
ప్రయత్నించ మంటుంది నా తత్వం
రాద్దా మనుంది నవ్యకవిత్వం

కవిత్వానికి కావా లెన్నో
కావ్యవస్తువులు
నాయిక అతిముఖ్యం
నాయకు డంటే సత్యం
నాయికానాయకుల సఖ్యం
కాదేమో కవిత్వానికి ముఖ్యం.

విద్యార్థి ఉద్యోగపర్వం

K. JAGANNATHA RAO, III CLASS, IV GROUP B.

విద్యార్థి జీవితపు కలలు
అయిపోయేఁటిపై అలలు
తెరచాయ యవ్వనపు పుటలు
నరకలోకపు జాగిలములు

వివాహ మనే వింత
చూపించిం దొక పుంత
జీవితానికి వసంత
సంసారపు సంత

సంసారంలో సంతోషం
సంతోషంలో స్వర్గం
ఉండంటుం దైశ్వర్యవర్గం
లే దెక్కడా పేదకి మార్గం

లే దుద్యోగస్థానం
లే దెక్కడా స్థానం
మిగిలింది సంసారసంస్థానం
మిగిలిం దొకటే స్థానం ;
మహాప్రస్థానం!

ఆముక్తమాల్యద - ప్రశంస

A. Anantharama Sarma, III Class, IV Group B

ఆంధ్రభోజుఁ డగు శ్రీకృష్ణదేవరాయలచే రచియింపబడిన ఆముక్తమాల్యద తెలుగువాఙ్మయమున ప్రసిద్ధి నొందినది. నారికేళపాకమం దున్న యీ గ్రంథము పండితులకే గాని పామరుల కందుబా టగు శైలిలో లే దనియు నందురు. కాని నవీనకవి యొకడు

"శ్రమపడితే ఫల ముందోయ్,

శ్రమలోనే సుఖ ముందోయ్" అనినాడు. అట్లే మన కందుబాటులో లే దని మూల బడవేయక కొంచెము శ్రమించినచో నారికేళపాకమునకు మించిన రుచి ననుభవింపగలము. శ్రీనాథమహాకవియు నైషధమును దెలుఁగు చేయునపు డది కష్టతర మనినకవుల సోమరు లని నిందించినాడు.

ప్రత్యేకించి మాలదాసరికథయందు రాయలు బహు నైపుణ్యముతో, సహజత్వము చెడక వర్ణించుతీరు గని కొందరు 'యిది వ్రాసినది రాయలేనా' యని ముక్కుపై వ్రే లిడుకొందురు. అది సహజమే. అంతఃపురమందు నివసించుచు నెల్లప్పుడు బహుజనపరివేష్టితు డగురాజు,

"ఇడిసిన యిడుపులయెడఁ బొ్రేటే సత్త
రేను గసింద కోరింద పొదల"ను
"కడసినగరిసెలక్రింద లాగల" లో
'అదవకాపుర ముంతనాఖుతతుల'ను,

వీటి నన్నింటిని మించుచు,

"చీమలు ప్రాలీడ్వఁ జివికిన వెలుఁగుప
ట్టునఁ బండి యెండి గ్రుంగినకుసుముల"ను నేరీతి వర్ణింపకలిగినాఁ డని యాశ్చర్య మొందవచ్చును.

శ్రీకృష్ణదేవరాయలు విషయమును అతిసహజముగ వర్ణించుటలో నేర్పరి. ప్రతి చిన్నవిషయమును శ్రద్ధగా వివర్ణించును. ఈ క్రింది పద్యపాదము గమనింపుడు.

"ముంగాళ్ళఁ జాగి పై ముచ్చుఁ జూపులు వర్వ
బొమిక లెత్తుచుఁ బాఱిపోవుకునుల!!

పాఱిపోవుటకు వీలుగా ముందుకు సీల్గును. ఎవరైన చూతురేమో యని ప్రక్కలకు జూచును.

ఇది మన మనుదినము గాంచువిషయము. రాయ లిక్కడ శ్రద్ధగా వ్రాసినాడు. అవి ఆడుకుక్కలు. దొంగతనమున కాడువారు ప్రసిద్ధులు. మగకుక్క యయినచో 'ముంగాళ్ల' జాగదు. నిటారుగ నిలువబడి నడుము విరుగ గొట్టించుకొనును.

ఇట్లే. రాక్షసనివాసము వర్ణించునపుడు మనకు జుగుప్స కలుగును. "ఎలనీటి బొండలంబుల" లోని పచ్చికొబ్బరిని జుట్టివైచినరీతిగా మెదడును రాక్షసుడు జుట్టివైచి పారవేసిన మానవకపాలములు, "ఎఱచి గీఱుట" వలన జీరలేర్పడిన నలిపచ్చిఎముకలు, రాక్షసుని చేతిదెబ్బ తిని "గొండి హ స్తంబు లిడి యంగలార్చుకపులు" బహు సహజముగా వర్ణింపబడినవి.

దొంగల వర్ణించుతీరు బహురమ్య మయినది. ఇది బహుసహజముగ నున్నది. గుర్తు తెలియరాకుండ వక్షస్థలమువఱకు నల్లనిగుడ్డ కట్టుకొనును. పిల్లిగడ్డము పెరిగినది. "మీసలు కుక్షిగోళంబు" మీదకు వచ్చినవి తన దేవర్ణ మైనది తెలియరానీక బూడిద రాచుకొనినాడు.

వీరి ఆయుధములు సైతము చిత్రములు. నేటి దొంగల వలె వీరికి "పిస్తోలు" లు లేవు. వీరివద్ద "చిమ్ముల సురియ" కలదు. మృచ్ఛకటికమందును దొంగవద్ద నిట్టిదే యొక టున్నది.

దొంగలు ముంచుకొని రాగా అల్లకల్లోల మైనసార్థంబు తీరు బహుసహజము.

"పస లేదు నిలరోయి పాతకులా" రనునపుడును
"బరువు డించి కటారి పరుఁజించి నిల్చి యిం
డెందు వచ్చెద రని యెదురువారి"ని గనినపు

డానందము,

"పైడిబాసము" చెట్లపై పారవేసి "యొల లైవ
చువారి"ని గనిన నవ్వును,
"వస్త్రంబు గొండు దేవర యోయి యిది చన్నఁ
బ" త్తని దయఁ బుట్టపల్కువారిని గనిన జాలియు,

నివన్నియు నొక్కమారు మనల నుక్కిరిబిక్కిరి చేయును.

ఈ మాలదాసరికథయం దిరువురను రాయలవారు చిత్రించినారు. ఒకడు బ్రహ్మరాక్షసుడు. దయాధర్మరహితుడు. రెండవవాడు మాలదాసరి. దయాధర్మాభిరతుడు. ఒకడు కరడు కటినపాపాత్ముడు. రెండవవాడు శరచ్చంద్రికలవలె ప్రేమమయుడు. కాని వాదపటిమలో ఒకరి కొకరు తగ్గరు.

వాదనయందు వీరిరువురు రెండు మహాసముద్రములు, రెండు హిమవన్నగములు ఢీకొనుచున్నట్లు భాసింతురు.

రాయలు సృజించినరాక్షసుని గమనించిన నేహ్యభావము కలుగదు. రాయలచేతిలో బడుట కుంభజానువుయొక్క యదృష్టము కావచ్చును. ఈతనిలో భయంకరత్వముతో మిళిత మైనహుందాతనము గోచరించును.

రాక్షసవర్ణనమును కొద్దిమంది కవులుమాత్రమే చేయగల్గిరి. వారిలో రాయలు బహురమ్యముగ వర్ణించె ననుటలో సాహసము లేదు.

నాచన సోమన తన ఉత్తరహరివంశమందు చేసిన రాక్షసవర్ణనము గమనించిన నీ విషయము తెల్లమగును.

"వికృతాననంబులు, విరళదంతంబులు
నిడు పైనదౌడలు, నిక్కు మెడలు
ముడివడ్డబొమలును, ముమ్మూలముక్కులు
బల్లవెంద్రుకలును, బడికితలలు,
బొక్కిఱొమ్ములు, లోతుపొట్టలు, మిడిగ్రుడ్లు
గూనివీపులు నిడుగ్రొంకిగ్రేళ్ళు
...నతి భయంకరగతి నూప"

రాక్షసు డనగా భయంకరముగా నుండవలయునని గదా! ఇందాపాదము స్తకవర్ణన మున్నదే గాని భయంకరము గాని, జుగుప్సాకరము గాని కాదు. "వికృతాననంబులు విరళదంతంబులు" గలవారికి బొక్కిఱొమ్ములు లొట్టకండ్లునా యుండును! భయంకరత్వ మన నంగవైకల్యమా!

గ్రొంకిగ్రేళ్ళు, బూరకాళ్ళు కలిగినవారు "అతి భయంకరగతి నూపె" నన్న హాస్యముగ నుండదా!

ఇక రాయలు చిత్రించినబ్రహ్మరాక్షసుడు భయంకరుడు. గోచిగా నిడుకొనుట కతనికి మృతమర్త్యుడుగూడ చాలడు. నల్లగా భయంకరుడు. తలక్రిందులుగా చేయబడిన నేన్గుతలవంటి "గడ్డమును దంష్ట్రికలు బొల్చు మొగమువాడు." కండ కన్నులవాడు.

రాయ లీతనిని మిక్కిలినేర్పుతో వర్ణించినాడు. ఆహారమునకై మార్గస్థుల వెదకునాతురతతో "శాఖ లెక్క జాలుబ్రేవుజందెంబు కసరి పైబెట్టు" రాక్షసుని దలచుకొనినచో నవ్వు వచ్చును. అతని యాతన గనిన జాలి గల్గును.

ఇతడు మిక్కిలి కోపి. విశేషించి "తన్నలయించిన ఖలు" నెంతమాత్రము క్షమింపలేడు. అతనిని కోల గగ్గర వైచును. అంతటితో నితనిమంట చల్లారదు. తన పంచప్రాణములు తృప్తి నొందునట్లు వానిరక్తపాన మొనరించి పిశాచి యిచ్చువానికటుట్ల స్వీకరించి "అదస్తాల కాంతారాంతర్న్వకపాలకుండ విగళన్మైరేయమున్" త్రాగఁగోరును.

పూర్వజన్మవాసనాబలము గలయీతడు వాదనయందు బహుఘటికుడు. కేవలము నిందాకర మైనమాంసభక్షణము మాను మని బోధించుమాలదాసరి కీతడు 'సర్వాశి' యగు అగ్నిని నుదాహరించును. లభించినయమృతమును వదలుకొని "యహులు గూడుగ" వరముల నడిగికొనిన గరుత్మంతుని నుదాహరించి "యిప్పు డేమందు" వని సవాలొనర్చును.

ఈ ఘట్టమున రాక్షసుని బుద్ధిచాతుర్య మంతయు స్ఫుటముగా కాననగును. మరొకచిత్ర మేమన మాలదాసరికి ప్రాముఖ్య మీయదలచినరాయలు యాదృచ్ఛికముగా కుంభజానువును గొప్పగా చిత్రించాడు. "వేణీసంహార" రచయిత యగుభట్టనారాయణుడును నిట్లే ధర్మరాజ, ద్రౌపదుల వర్ణించుటకన్న భానుమతీ దుర్యోధనుల కెక్కువ ప్రాముఖ్య మిచ్చి యున్నాడు.

కురుంగుడికి వెళ్ళి భగవంతుని పూజించి వత్తు నను మాలదాసరిని నమ్మక పోవుట యాతనిలో లోప మని కొందరు వాదింతురు. కాని యీవాదన నిజమైనది కాదని ఋజువు పఱుపవచ్చును. మాలదాసరి గొప్పతన మీతని కర్థము గాక పోవచ్చును. అయినను నిది సహజమే.

ఇతడు రాక్షసుడు. దయారహితుడు. పైగా నీతని "కడుపు మహాక్షుధ న్నకనకంబడుచున్నది." ఇది "భాజనగతాన్నము." మాలదాసరియే చెప్పినట్లు "బాస బండికండ్లు." మరియు మాలదాసరి వెంటనే లొంగక పెనగులాడినాడు.

మాలదాసరి తిరిగి వచ్చినాడు. కాని నిజమునకు "ఏ రాజ్యంబు నరుంకు బాసకయి మే నీ దాన యేతెంచు" వీలు చిక్కిన "బ్రతుకుజీవుడా" యని కాలికి బుద్ధి చెప్పుదుకు కాని "యీతనికి బాస యొనర్చితిని. త్వరగా పోయి చావవలె" ననుకొనువా రదును. బ్రహ్మరాక్షసు డిదే యూహించినాడు.

అంతమాత్రమున మాలదాసరి భక్తిని గుర్తింపలేని మూర్ఖు డనుట తగదు. తన యిష్టదైవముపై నొట్టు పెట్టగనే మాలదాసరిని విడచినాడు. ఇది యితని యుదారతకు చిహ్నము. వదల నన్నచో దాస శే మొనర్పగలడు. తన ప్రతిన నమ్మి వదలిన రాక్షసుని ప్రక్క నతి దీనముగ వేడినను శ్రుతిగీతఫలంబునైన నివ్వ ననుదాసరిని నిల్చిన, రాక్షసు డున్నతముగ —మహోన్నతముగ భాసింపడా?

దాసరి తిరిగి వచ్చుట గాంచగనే "నేత్రాంబు లురుల ప్రమదపులకితగాత్రుఁ" డైనాడు. ఆశ్చర్యముతో మిళిత మైనపశ్చాత్తాపము కల్గినది. మాట తప్పక తిరిగి వచ్చిన గోవును గాంచగనే పులి యిట్లే అయినది. "కొండయు బోలె భక్తి వలగొంచునె" "మహీహిండన వ్రాలుపాకలపు జేనుగువోలె" సాష్టాంగపడినాడు.

కొండవంటి రాక్షసుడు బెండువలె తేలినాడు. పశ్చాత్తాపముతో నిలువెల్ల వణకినాఁడు. తనకు పుణ్యదాన

మొనర్పు మని యీతడు ప్రార్థించుతీరు గమనించినవారి కన్ను లార్ద్రత వహించును.

"మీవంటి భాగవతులం
బావనులుగఁ జేయరేని మఱి గతి యేదీ."

యని దీనముగా పల్కును. కైటభారిం బాడిన యీరోజు ఫల మిమ్మనును. నేనివ్వనని "చెట్టెక్కి కూర్చొన్న" దాసరిని మరియు దీనముగా ప్రార్థించును.

"సంగీతఫలంబున గో
సంగీ! సగమైన దయ పొసగ నీవే మీన్
మ్రింగిన గ్రుక్కెఁ వారిధి
కిం గొఱంతయె కొదయె విష్ణుకీర్తన" కనును.

రాల్గరుగునట్లతిదీనముగా ప్రార్థించు రాక్షసుని గాంచిన దాసరిహృదయము కరుగదు. "వంకాయల బేరము" చేయును. తన కొనర్చిన మేలు తలపడు. "ఇదేమి? కైటభారికడ నుండుడింగరీలలో నొక డగుమాలదాసరి యింత కఠిను డేమి" యనిపించును.

ఇట్లు మొదటినుండి తుదివరకు రాక్షసునిపాత్ర బహు రమణీయముగ నున్నది.

ఇక రెండవవాడు మాలదాసరి. సత్యధర్మవ్రతుడు. విష్ణుభక్తుఁడు. కురుంగుడికి "యోజనత్రయము మూర పుటూర వసించి" ప్రత్యహము "బ్రాహ్మవేళల" భగవత్సన్నిధానమునకు బరువిడును. రాక్షసునకు ప్రత్యర్థిగా నిలిచి చివరకు జయ మొందినాడు. రాక్షసు డెంత దయారహితుడో యీతడంత దయార్ద్రహృదయుఁడు. రాక్షసు డెంత న్యాయాన్యాయ విచక్షణారహితుడో యీతడంత న్యాయాన్యాయ విచక్షణ జ్ఞానయుతుడు. ఇట్లు శ్రీకృష్ణదేవరాయలు మాలదాసరిని ప్రవేశపెట్టి 'ధర్మ మేవ జయతే' యనుసత్యమును స్థాపించినాడు.

ఈతడుత్తమజ్ఞాని. దేహము నశ్వర మని తెలిసికొని దాని నీయదలచిన నిస్వార్థపురుషుడు. ఈతనికి దేహమం దభిమానము లేదు. దీనికి కారణ మీతడే తెల్పును.

"హీనజన్మ మఱుట యెవ్వడే నొక ప్రాణి
సంతసిలుట ముక్తి పొంత గనుట మేలు గాదె."

మరియు మానవునకు మరణము తప్ప దనునగ్నసత్యము గుర్తెరింగినాడు. మన మెంత జాగ్రత వహించినను దేహము నశించును.

ఇచ్చట మాలదాసరి కడు గొప్పగా నగుపించును. నిజమున నీతడు శిబికన్న గొప్పవాడు. శిబి తన దేహమందలి మాంస మీయ సమకట్ట నీతడు దేహమే యీయ నుంకించును. తన మాంసము పరిగ్రహింప నను రాక్షసునకు 'ఒట్టు' పెట్టును. దురదృష్టవశమున నతని మహిమ కుంభజానువున కర్థము కాలేదు.

ఈతడు కృతజ్ఞతాభావము కలవాడు.

"ఓయి రజనీచరేంద్ర! నీయుపకృపాక
టాక్షమునఁ జేసి ధన్యుడ నైతి ననఘ" యనునపుడును,

"గ్రాసము కృచ్ఛ్ర లబ్ధముడుగ న్వసమే? యది నీక చెల్లె నోభూసురవంశ్య!" యనునపుడును నిది ద్యోతకమగును.

కాని రాక్షసుఁ డడుగగనే పుణ్యము దాన మిచ్చిన బాగుండెడిది. "రాక్షసుడు మాత్రము అడుగగనే వదలెనా" యని వాదించువారును గలరు. కాని వాడు రాక్షసుడు. దయారహితుడు. వానికా యుదారత లేకుండుట సహజము. కాని మాలదాసరి దయార్ద్రహృదయుఁడు కదా? పుణ్య మడిగినవెంటనే దాన మిచ్చినచో నీతని యుదారత రాక్షసుని మించెడిది.

ఆయినను దాసరిని కూడ సమర్థింప నగును. మానవప్రకృతి విచిత్రమైనది. మన మొక పైసా పోగొట్టుకొనినచో దానికై మిక్కిలి వగచెదము. ఆలోచించినచో మరల నొక పైసా సంపాదింప నగును కదా?

దాసరివిషయ మట్లు కాదు. ఎన్నియోజన్మముల యనంతరము కల్గిన దీ మానవజన్మము. అందునను "కంసరిపుభక్తులము" కాలేము. అట్టి యుత్కృష్టజన్మము నొందిన దాసరి వచ్చిన పుణ్యము కాస్త వీనికి దాన మిచ్చిన తనకు మిగిలెడి దేమి? పుణ్య మిచ్చి ప్రాణముల కొనుట "కప్పురంబు వెట్టి యుప్పు గొనుట" వంటిది.

ఇట్లీ యిరువురను శ్రీ కృష్ణదేవరాయలు నేర్పున మన కండ్లముం దుంచినాడు.

తెలుగున గలజాతీయముల బహు నేర్పున రాయలు తన పద్యములం దుంచినాడు. అవి కావలెనని కూర్చినట్లుండవు. తమంతట తామే తరుముకొని వచ్చి పద్యములందు నిలుచును. ఉదాహరణమునకు: —

"విరక్తి దాసరివి నిన్నగదా యయినాడవు."
"ఏ రాజ్యంబునరుండు బాసకయి మే నీ దాన యేతెంచు."
"కప్పురంబు వెట్టి యుప్పు గొనుట."

ఇట్లెన్నేని జూపగలము. తెలుగున మహాకావ్య మొకదాని రచించి శ్రీకృష్ణదేవరాయలు ధన్యుడైనాడు. వైష్ణవసిద్ధాంతముల ప్రతిష్ఠింపదలచిన రాయలయొక్క కోరిక యేమైనను తెలుగువాఙ్మయములో మఱొకరత్నము వెలసినది!

రాశిఫలం

B. RAGHUNATHA RAO, III CLASS, IV GROUP B.

వార మంటే ఏడుదినము లని అందఱికి బాగా తెలుసు. అందులో ముఖ్యంగా ఆదివారం ఆనందదాయక మైనదినము. ఎందుకంటే ఆనాడే కళాశాలలు ప్రభుత్వకార్యాలయములు స్కూళ్ళు అన్నిటికీ శెలవుదినములు. ఆనాడే సినిమాలు బీచులు కిక్కిఱిసి యుంటాయి. విద్యార్థులకు కార్మికులకు ఆఫీసు గుమాస్తాలకు ఆదివారము నిస్పృహత్వము తొలగించి వుల్లాస మొసంగే దంటే నమ్మండి. అందుకే ఒకానొక మహాశయుడు "Every day is not a Sunday; But Sunday is a Holiday" అన్నాడు. ఎందుకో గాని ఆదివారమే నాకూ ముఖ్యదినము. మద్రాసు పట్టణంలో ఆదివారము వెలువడే పత్రికలు శనివారము సాయంత్రమే బహుశా విక్రయానికి వస్తాయి. నేను ప్రతి శనివారం సాయింత్రము Book Stall కు వెళ్ళి "ఆంధ్రప్రభ" కోసము కాచియుంటాను. ఎందుకంటే ఆదివారం 'ప్రభ' నా కొక నూతనఆనందానుభూతిని కలిగిస్తుంది. అందులోని అన్ని వ్యాసాలకన్నా వార్తలకన్నా "రాశిఫలం" నన్ను ఎక్కువగా ఆకర్షిస్తుంది.

ఆంధ్రప్రభలో పాతూరి సుబ్బరాయశాస్త్రిగారిచే వ్రాయబడే రాశిఫలం నాకు ప్రతివారం యథాతథంగా ఫలిస్తుంది. కొంతమందికి రాశిఫలం చూచుకోవడ మంటే మహాసరదా! అందులో "లోగడకన్నా ఈ వారం శుభప్రద మైనకాలం" అని వుంటే "ఆహా! మన మే రాజుల మవుతామో లేక Square wordsలో విజయముసాధించుతా" మనో పొంగిపోతారు. గతవారంకన్నా ఈ వారం కొన్నిచిక్కులు సంభవిస్తా యని యుంటే ఏ చిన్నచిక్కుకు తమ రాశిఫలం బాగులే దని సర్దుకుంటూ యుంటారు. నేనుకూడ ఈ విషయాల్లో అక్షరాల నమ్మకం గలవాణ్ణి. కొంతమంది మిత్రులు నా మూఢనమ్మకాన్ని చూచి నవ్వేవాళ్ళు. కాని నేనుమాత్రం ప్రతివారం ఆంధ్రప్రభ చూడడం అందలి రాశిఫలితాలు తు, చ తప్పకుండ జరగడము తటస్థించేది.

ఈ వారఫలితాల పిచ్చి పరీక్షాఫలితాల సందర్భములో నన్ను ఎక్కువగా కలవరపెట్టింది. ఒకవారం నా రాశివిషయంలో విద్యార్థులకు అనుకూల మయినకాలము కాదని వ్రాశాడు ఆ జ్యోతిష్కుడు. అంతటితో నా వొళ్ళంతా ముచ్చెమటలు పోసింది. పరీక్ష పోయిం దని కలవరపడ్డాను. అంతటితో నెమ్మది చెందక విశ్వకళాపరిషత్తుకు వెళ్ళి పరీక్షాఫలితాలు ఎప్పుడు వెలువడుతా యని విచారించగా ముం దొచ్చేవార మని చెప్పాడు ఆ clerk. బ్రతుకుజీవుడా అంటూ సంతోషపడ్డాను. తుదకు పరీక్ష ప్యాసయినా నంటే ఆ వారం నా రాశిఫల మేమయి యుంటుందో మీరే చెప్పండి.

కాలేజి Reopen అయిన తర్వాత ఒకవారం నాకు నా మిత్రునకు రాశిఫలం విషయమై తగవొచ్చింది. ఆ మిత్రునకు రాశిఫలం విషయంలో అణుమాత్రము నమ్మకము లేదు. అతనికి, నాకు ఆ వారం నా రాశిఫలవిషయమై పందెం పడింది. నా రాశిలో ఆ వారం నాకు Sudden గా ధనాదాయం కలుగుతుం దనీ, అందుకు తగిన ఖర్చులుంటా యని జాగ్రత్తగా ప్రవర్తించా లని వ్రాసియుంది. అసలు ఆ వారం నా దగ్గర చిల్లిగవ్వయినా లేదు. దినములు గడుచుటే కష్ట మయిన నాకు ధనాదాయ మని వ్రాసియుండుట చూచి సంతోషించాను. కాని ఎచ్చటనుండి ధన మొస్తుందా యని ఆలోచిస్తూ యున్నాను. నా ఫ్రెండు మాత్రము తన పందెమే గెలుస్తుం దని లోలోపల సంతోషింపసాగాడు. నాకు గర్వభంగ మవుతుం దేమో నని మాత్రం లోలోనే నేనుబాధపడేవాణ్ణి.

కాని ఆ వారం క్లాసులో Economics Professor ఎకనామిక్సు టెక్స్టు బుక్కులు

అందఱు కొనవలె నని నిర్బంధించారు. అవి బజారులో లేవని మే మంతా చెప్పాము. వెంటనే ఆతడు తాను తెప్పిస్తా నని అందరు 17 రూ. చొప్పున ప్రతివారు ఇవ్వాలని కోరారు. సరే అంటే సరే అన్నాము. డబ్బు ఎవరు వసూలు చేయడ మనే సమస్య బయలుదేరినది. కాలేజిలో అందఱికి బాగా తెలిసిన నన్నే ఆ బాధ్యత వహించ మన్నారు. అంతటితో సరి. ఆ క్షణమునుండి ప్రతి ఒక్కరు 17 రూ. ఇవ్వడము మొదలు పెట్టారు. అంతే. సుమారు 3 గంటలలోపల క్రొత్త Picture Release చేసిన Theatre Booking Office దగ్గరవలే నావద్ద సుమారు 850 Rs. వసూలయింది. ఆహా! ఏమి నా అదృష్ట మని పొంగిపోయాను. కాని మరుసటిదినమే Book Depot నుండి నాకు Call వచ్చింది. వెళ్ళి చూస్తాను కదా మేము Order ఇచ్చినపుస్తకములు వచ్చాయి. పైకం కట్టి తీసుకొ పొమ్మన్నాడు ఆ Secretry. సరే అన్నాను. చేతిలో నున్న రూ. 850 చెల్లించి రసీదు తీసుకొన్నాను. Sudden గా డబ్బు వచ్చింది. అందుకు తగిన ఖర్చయింది.

మరి నా రాశిఫలం నిజ మంటారా కాదంటారా? రాశిఫలంపై నమ్మకము లేనివారు నమ్మవలసిందే. ఎందుకంటే వుందిగా Proof. నా ఫ్రెండు నాతో వేసినపందెంలో ఏమయ్యాడో చెప్పలేరూ మీరు?

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ఆముక్తమాల్యద - కర్తృత్వప్రశంస

VEDAM. VENKATASUBRAHMANIAM, III CLASS, IV GROUP B

ఆంధ్రసామ్రాజ్యసింహాసనము నే గాక యష్టదిగ్గజములతోఁబాటు సరస్వతీపీఠమును గూడ నధిష్ఠించినమహారాజు శ్రీకృష్ణదేవరాయలు. ఇతని కాలముననే ఆంధ్రభాషా వాఙ్మయమున కొక నూతనశోభ కలిగి యాముక్తమాల్యద మున్నగుప్రబంధరచనారంభమునకు దోహద మిచ్చినది. సాహిత్యప్రపంచములో రాయలకీర్తికి ధ్వజప్రాయమైనది వారి యాముక్తమాల్యదయే. కాని విమర్శకు లీయన కర్తృత్వమును గురించి శంకించుచున్నారు. అందుచే విమర్శకులలో రాయలే యాముక్తమాల్యద కర్త యని కొందఱును, రాయల యాస్థానవిద్వాంసు డగునల్లసాని పెద్దన యని కొందఱును. వాదించుచువారివారి వాదములకు తగినయుపపత్తులను జూపించిరి. ఆ యుపపత్తు లేవియో? వానివలన కర్తృత్వ మెవరికి గలదో యించుక పరిశీలింతము.

రాయవాదులు రాయలే యాముక్తమాల్యద కర్త యనుటకు నిదర్శనముగా కొన్ని గ్రంథస్థాధారములను జేర్కొనిరి. అందు ముఖ్యమైనవి రెండు. ఒకటి యాముక్తమాల్యద యొక్క ప్రతియాశ్వాసాంతమునం దొకవృత్తములో రాయలే యాముక్తమాల్యదను రచియించినట్లు చేర్కొనబడి యుండుట. చూడుడు—

ఇది కర్ణాటధరాధృతి
స్థిరభుజాహేవాకలబ్ధధరా
డదయోర్వీధరతల్పితృ
వ్యకృత నవ్యాపాయనోక్షిఘర
త్నదృగంచత్పదకృష్ణరాయ
వసుధాధ్యక్షోదితాముక్తమా
ల్యద నాశ్వాసము హృద్యపద్యము
ల నాద్యంబై మహిం బొల్పగున్.
(ఆముక్తమాల్యద ప్రథమాశ్వాసాంతము)

ఇది భూమండనకొండవీడు
ధరణీభృద్దుర్గపూర్వాద్రిభా
స్వదిభేశాత్మజ వీరభద్ర
జనజీవగ్రాహరాహూయమా
ణదృఢాంచద్భుజ కృష్ణరాయ
మహిభృన్నామాస్మదాముక్తమా
ల్యద నాశ్వాసము హృద్య
పద్యము ద్వితీయం బై. మహిం బొల్పగుఁ.
(ఆముక్తమాల్యద ద్వితీయాశ్వాసాంతము)

మఱియొకటి రాయలు మదాలస చరిత్ర, సత్యభామా ప్రీణనము, జ్ఞానచింతామణి, సకలకథాసారసంగ్రహము, రసమంజరి యనునాల్గు సంస్కృతగ్రంథములు రచియించినట్లుగ ఆంధ్రనాయకస్వామి కలలో కన్పడి "సంస్కృతమున నుత్తమప్రబంధములను రచియించినమహాకవి యగు నీకు తెలుగొక లక్ష్యమా? కాన తెలుగులో గూడ మాప్రీత్యర్థమై యొకగ్రంథమును రచియింపు మని" చెప్పినట్లుగఁ జేర్కొనబడియున్నది. చూడుడు —

పలికి తుత్ప్రేక్షోపమల జాతి పెంపెక్క
రసికు లౌనన మదాలసచరిత్ర,
భావధ్వనివ్యంగ్యసేవధిగాఁగఁ జె
ప్పితివి సత్యావధూప్రీణనంబు,
శ్రుతిపురాణోపసంహిత లేర్చి కూర్చితి
సకలకథాసారసంగ్రహంబు,
శ్రోత్రఘచ్ఛటలు విచ్చుగ రచించితి సూక్తి
నైపుణి జ్ఞానచింతామణికృతి,
మఱియు రసమంజరీముఖ్యమధురకావ్య
రచన మెప్పించికొంటి గీర్వాణభాష
నంధ్రభాష యసాధ్యంబె యందు నొక్క
కృతి వినిర్మింపు మిఁక మాకుఁ బ్రియము గాఁగ.

(ఆముక్తమాల్యదలోని ప్రథమాశ్వాసమునందలి కృతిపతి ప్రశంసలోని పద్యము 13)

అందులకు పెద్దనవాదులు సంస్కృతగ్రంథములు రాయలు రచియించినవి కావనియు నవి కేవల మారోపితము లనియు నొకవేళ రాయలే రచియించి యున్నట్లయిన నాల్గుగ్రంథములలో కనీక మొకటైనను గనుపించక యుండునా? కాని యా గ్రంథము లెవ్వియు నెచ్చటను దొరకుట లేదు. భానునూరి యనుకవి "రసమంజరి" యను గ్రంథమును రచియించినట్లు గలదు. రాయలుకూడ నదేపేర నొక సంస్కృతగ్రంథమును రచియించినట్లు గలదు. ఒకరు తమ గ్రంథమునకు బెట్టుకొన్న పేరు మఱియొకరెట్లు పెట్టుకొందురు? కాన నిది యసమంజసము.

పెద్దనవాదులు రాయలు కవి యనుటకు నిదర్శనముగ నాతడు రచియించినగ్రంథము లేవియు దొరక లేదనిరి. కాని రాయలు రచియించినసంస్కృతనాటక మగు "జాంబవతీ కళ్యాణము" దొరకుటయే రాయలు కవి యను

టకు ప్రబలనిదర్శ మని రాయవాదుల యభిప్రాయము. అందుచే నాముక్తమాల్యదను గూడ నాతఁడు రచియించి యుండవచ్చునని వారి వాదము.

"రాయల మాతృభాష తెలుగు కాదు. అతడు తెలుగును పండితుల నృపులగోష్ఠిలో నేర్చినవాడు. గురుశిక్షణ పొందినవాడు కాడు. అట్టివాడు తెలుఁగునందు మంచి పాండిత్యము గడించె ననుటకు వీలులేదు. అందుచే ఆంధ్ర వాఙ్మయమున కెల్ల ముఖ్య మైనట్టి ప్రౌఢప్రబంధము రచియించె ననుట విశ్వసనీయము కాదు" అని పెద్దనవాదు లందురు. ఇందులకు రాయవాదులు రాయలకు తెలుగు రా దనుట విశ్వాస్యము కా దనియు, నాతడు అష్టదిగ్గజము లని కొమ్ములు తిరిగిన పండితులను పోషించుచుండె ననియు, అన్ని భాషలను సమానముగ నాదరించుచుండె ననియు, నటువంటి పండితశ్రేష్ఠుల గోష్ఠిలో రాయలకు మంచి పాండిత్యము తెలుగున గడించుట కెల వీలు లేకుండు ననియు సమాధానము చెప్పిరి.

రాయలకును, పెద్దన్నకును సమకాలికు డైనట్టియు, రాయల యష్టదిగ్గజములలో పేరెన్నిక గన్నకవియు నగు తెనాలి రామలింగకవి యాముక్తమాల్యద పెద్దన రచితమే యని పేర్కొనియున్నాడు. చూడుడు చాటువును—

ప్రౌఢదీర్ఘ సమాసపదములు గూర్చి శ్రీ
నాథుండు కాలార్చె నైషధంబు
దాని తల్లిగ నల్లసానిపెద్దన తెల్పె
ముది మదిఁ దప్పి యాముక్తమాల్య
దూహించి తెలియరాకుండ సూరపరాజు
భ్రమఁ గళాపూర్ణోదయము రచించె
నతిశ్లేషశబ్దవాగాడంబరం బొప్పఁ
బస ఘటించెను మూర్తి వసుచరిత్ర
నిట్టి కవులకు నేను వాకట్టుకొలుపఁ
జెప్పినాఁడ మదీయవైచిత్రి మెఱయఁ
బాండురంగవిజయమును బటిమ దనర
విష్ణువర్ధిష్ణుఁడను రామకృష్ణకవిని.

అందుచే నిది యొక ముఖ్యనిదర్శన మని పెద్దనవాదు లందురు. అందులకు రాయవాదులు రామలింగనిదిగాఁ జెప్పబడు చాటు వాతనిది కా దనియు, అది తప్పులతడక పద్యమనియు, రామలింగకవియే కాదు ప్రబంధయుగములో నే యల్పకవి యైనను నిట్టి పద్యమును చెప్పియుండ డనియు, నిక తెనాలిరామలింగకవి విషయములో వేఱుగా చెప్పనక్కర లేదనియు, ఒక్కచాటువే ఒక్కప్రబంధముగా వెలసినరోజు లవి యనియు, అట్టిసమయములో రామలింగని యంతకవి యిట్టి పద్యము రచియించె ననుట సమంజసము కా దనియు వాదించిరి.

తెనాలిరామలింగకవి పయి చాటువున "కళాపూర్ణోదయము" పింగళి సూరనార్యుడు తాను "పాండురంగ మాహాత్మ్యము"ను రచియించుటకు పూర్వము రచియించినట్లు నుడివినాడు. కాని "కళాపూర్ణోదయము" 1560 ప్రాంతమునకుఁ జెందినది. ఆముక్తమాల్యదా రచనాకాలము నాఁటిది. అందుచే "కళాపూర్ణోదయము" "పాండురంగ మహాత్మ్యము"నకు ముందుకృతి కాదు. అందుచే పయివాదమును రాయవాదులు త్రోసివేసిరి.

"ఆముక్తమాల్యద" పెద్దనకృతమే యని రామలింగని కంటె నర్వాచీను డైనయప్పకవి తనలక్షణగ్రంథమునందు పేర్కొనియున్నా డని పెద్దనవాదులవాదము. కాని రాయవాదు లది ఖండించుచు 'అప్పకవి లక్షణగ్రంథము వ్రాయు నాఁటికి పెద్దన వ్రాసినా డను ప్రథ వ్యాపించియుండినది. లోకప్రథయందలి సత్యాసత్యముల విచారింపక యాతఁడట్లే వ్రాసియుండు' నని వాదించిరి.

పెద్దనవాదులు ఆముక్తమాల్యద వ్యాఖ్యాత లైనట్టి వంటి శ్రీనివాసకవి, గుడిపాటి వేంకటకవి యనునిర్వురు కవివర్యులుగూడ నల్లసాని పెద్దనయే "ఆముక్తమాల్యద" కర్త యని పేర్కొనియున్నా రందురు. చూడుడు—

'ఉరు వగువిష్ణుచిత్తతనయోద్వహనంబును
సంస్కృతాంధ్రవా
గ్గరిమ నలంక్రియారససుఖం బగునట్లుగఁ
బెద్దనార్యుఁ డు
ద్ధురఫణితిన్ రచించె, నది దుర్ఘట
బోధము గావునన్ ధరన్
స్థిర మగుచుండునట్లుగను జేసెదఁ
టీక సవిస్తరంబుగన్.'
(శ్రీనివాస వ్యాఖ్య)

నను గుడిపాటి వెంకన ననారత
సద్గురుభక్తియుక్తునిన్
ఘనఘృణికృష్ణిపాటికుల
కంధిసుధాఘృణి చెన్నమంత్రి నం
దనుగని వేంకటాద్రిని ప్రధాన
శిఖామణిఁ బిల్వఁబం యిచ్చి
ట్లనియె సుధారసంబు గురియన్
మధురోక్తుల నాదరించుచున్.
పేర్మి నల్లసాని పెద్దన్న యాముక్త
మాల్యదాఖ్యకృతి సమంచితముగఁ
జేసె నీవు టీక సేయుము చెలువునఁ
బండు పండినట్లె యుండుఁ గాక.
(గుడిపాటి వేంకటకవి)

రాయవాదులు వ్యాఖ్యాతలును, అప్పకవివలె లోకప్రథననుసరించి వ్రాసిరే కాని యా ప్రథయందలి సత్యాసత్యములను బరికించినట్లు లే దని చెప్పుదురు. (సశేషము)

సుభాషితాలు

R. J. Rajendra Prasad, II Class, I Group.

క॥ ఖగపతి యమృతము తేఁగా
భుగభుగమని పొంగి చుక్క భూమిని వ్రాలెన్
పొగచుట్టై జన్మించెను
పొగ త్రాగనివాఁడు దున్నపోతై పుట్టున్.

అన్నాడొక మహాకవి. మీలో చాలామంది ఈ సిద్ధాంతంతో ఏకీభవిస్తారని నిశ్చయంగా తెలుసులెండి.

ఈ పద్యం తాత్పర్యం: గరుడుడు అమృతాన్ని "Earth" కు తెస్తుండగా ఒక చుక్క భూమిమీద "Meteor" లా పడింది. (ఏలా పడిందో మాత్రం అడగకండి!) ఆ చుక్క ఒక చుట్టై జన్మించింది. అది సిగరెట్టుయొక్క Origin! అటువంటి పొగ త్రాగనివాడు వచ్చే జన్మలో దున్నపోతై పుట్తాడనడంలో, ఆశ్చర్యం లేదు. పైగా వాడు అలా Punish కావలసిందే! అంటే ప్రస్తుతం మనం చూసే దున్నపోతులంతా పూర్వజన్మలో పొగ త్రాగనిమానవు లన్నమాట! కావున, ఈరోజునుంచే (వచ్చేజన్మలో దున్నపోతులై పుట్టకుండా వుండా లనుకుంటే) మీరంతా పొగ త్రాగడం ప్రారంభించండి. Any kind of Cigar enough!

మీరు చాలా Civilized అని నాకు తెలుసు! ఉల్లిపాయలు తింటే T. B. రాదని మీకు తెలుసునని కూడా నాకు తెలుసు! అయినా మీలో కొద్దిమంది ఉల్లిపాయ లంటే ద్వేషించడం కద్దు. అది తినగూడని వస్తువుల్లో చేర్చబడింది. బ్రాహ్మల్లో ఈ అచారం పాటించడం పరిపాటైంది. ఇది చూచి సంఘాన్ని ఉద్ధరించాలని కంకణంకట్టుకున్న ఒక మహాకవి తన ఒకానొకకావ్యంలో ఈలా పేర్కొన్నాడు.

క॥ ఉల్లిని దూషించిన యా
గుల్లామును బట్టి ముక్కు కోయఁగవలదే
ఉల్లుండవలయు లేదా
తల్లుండఁగవలయు భోజనోత్సవవేళన్.''

భోజనం చేసేప్పుడు తల్లి వుంటే మహానందం కలుగుతుంది. ఒకవేళ తల్లి లేకపోతే ఆ లోటును తీర్చకలిగింది ఒక్క Element మాత్రమే. అదేమిటని ఆశ్చర్యపో నక్కర లేదు. అదే ఉల్లిపాయ. దానిని ద్వేషించిన ఆ గుల్లామును బట్టి ముక్కు కోసి........అన్నాడు కవి (నేను కాదు).

ఈ పద్యమే సుమతిశతకంలో ఉండనీ! మరుచటి దినం ఉల్లిపాయల ధర అమాంతం కొండెక్కుతుంది!

అందుకనే అన్నారు పెద్దలు — ఉండేమాట చెపితే ఊరొప్ప దని—

మీరు నిజమైన ఆంధ్రులైతే - ఈ దినంనుండి ఆ నిషేధాలను తొలగించడానికి ప్రయత్నించంచే చూద్దాం!

ఇంతే కాదు.... ఈ సుభాషితాల Chapter మీద వందపేజీలదాకా రాయొచ్చు. మీరు నేర్చుకోవలసిం దింకెన్నో వున్నాయి. అసలు మీ రింతవరకు ఏది నేర్చుకోకూడదో వాటినే నేర్చుకొన్నారు (కొందరు తప్ప). ఈ దినంనుంచే ప్రయత్నించండి. ఈ రెండు అలవాట్లు చాలు! ఒక్క సంవత్సరం వ్యవధికూడా చాలు!!

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అమరజీవి

(రామస్వామి శ్రేష్ఠి)

T. SARAVANABHAVUDU, II CALSS.

అన్నలార విన్నారా
ఎన్న డేని కన్నారా
ఈ విషాదసంఘటన
ఈ ఘోరపుఅన్యాయం
మణిపురానిసజ్జీవి
మన కళాశాలసంజీవి
మఱిగె నోయి యీభువిని
అరిగె నోయి ఆదివికి అన్నలార॥

వాస్తుశాస్త్ర మభ్యసించె
విస్తుపోవునట్లు చేసె
కళాశాల నెలకొల్పె
త్యాగరాయు పేరు నిల్పె
కనుల నిండ నీరు నింప
మనల వీడి వెళ్లిపోయె అన్నలార॥

బాలాజిభక్తి మించె
భాగవతుల నాదరించె
స్వస్తి చెప్పి నాస్తికతకు
నాస్తికులకు బుద్ధి చెప్పి
మనల వీడి వెళ్లిపోయె
కన్ను మఱిగి కడకుపోయె అన్నలార॥

మన కళాశాలసృష్టి
రామసామిశ్రేష్ఠి
తెలుగు తెగువ జూపినట్టి
వెలుగు రేఖ తొలగిపోయె
తిమిరకాంతి దిశలు చిమ్మె
అమరకాంతి ఆవరించె అన్నలార॥

कबीर—एक झलक

P. MOHAN, I. U. C. II GROUP.

कबीरदास का जन्म विक्रमी संवत १४५६ में हिन्दु परिवार में हुआ, किन्तु उनका पालन पोषण नीमा और नीरू मुसलमान जुलाहा दम्पति के यहां हुआ। यद्यपि कबीर का पालन पोषण मुसलमान परिवार में हुआ परंतु बाल्यवस्था ही से उनकी प्रवृत्ति हिन्दु धर्म की ओर थी। कबीरदास ने रामानन्द को अपना गुरू स्वीकार किया। यद्यपि प्रारम्भा में रामानन्द ने उन्हें अपना शिष्य बनाना स्वीकार नही किया तो भी अंत में उन्होंने उन्हे अपना शिष्य मान लिया।

कबीरदास के जीवन के बारे में निश्चिन्त रूप से हनी कहा जा सकता क्योंकि कहीं इसका उल्लेरख हनीं मिलता। किन्तु उनकी मृत्यु के समय की घटना बहुत प्रसिद्ध है। कहते है कि संवत १५७५ में कबीर के देहान्त के समय हिन्दु मुस्लमानों के मध्य झगड़ा उठ खड़ा हुआ लेकिन जब भव से चादर उठाई गई तो कुछ फूलों के अतिरिक्त कुछ प्राप्त न हुआ। इस प्रकार कबीरदास मरते मरते श्री हिन्दु मुसलमनों के फगड़े को मिटा गये।

कबीरदास जी निर्गुणोपासक थे। राम नाम के पुजारी थे। इनके राम दाशरथो राम न हो कर निर्गुण निराकार थे। कबीर ने कहा है।

जाके मुख माया नहीं, नाहीं रूप कुरूप।
पुहुप बास ते पातरा एसा तत्व अनूप ॥

कबीर जहाँ एक ओर भक्त थे बहां दूसरी ओर उपदेशक व समाज सुधारक भी थे। बे हिन्दु मुस्लमान के परस्पर के फगड़े को दूर का उन में मित्रता स्थापित कराना चाहते थे। इस संघर्ष को रोकने के लिये इन्होंने मध्य का मार्ग अपनाया तथा दोनों को खरी खोटी सुनाई। बे हिन्दुओं के तीर्थ व्रत, उपवास आदि को ढोंग समझते थे। और मूर्ति पूजा को पाखण्ड बतलाते थे। इसीलये इन्होंनें कहा है:-

पाहन पूजे हरि मिले तो मैं पूजूँ पहार।
ताते यह चक्की भली पीस खाए संसार ॥

मुसलमानों के रोज़ा नमाज़ से भी उन्हे चिड़ थी। उनकी कुरबानी की रीतिसे दुखी हो का वे कहते :-

दिन को रोज़ा रखत है रात हनत है गाय।
यह तो खून वह बंदगी कैसे खुसी खुदाय ॥

कबीरदास छुआछुत के कट्टर विरोधी थे। वे जातपात के भेदभाव का नहीं मानते थे। उनका कहना हैं कि:—

जाँति पाँते पूछे नहीं कोई, हरि को भजे सो हरि का होई अतः इन सब बातों को देखते हुए यदि हम कबीरदास को आधुनिक युग का लूथर कहें तो अतिशयोक्ति न होगी।

BOOK REVIEWS

EVOLUTION AND YOU, *by B. Bonnel, Professor and Head of the Department of Zoology, Pachaiyappa's College, Madras—30.* (Published by the Crystal Printing and Publishing House, Madras-7, 1954, P. P. 120. Cr. Oct. Price Rs. 2/-)

Prof. Bonnell's Book " EVOLUTION AND YOU " relates religion and science in a perspicacious and thought provoking manner. Science nowadays is tending towards the Infinite and the Infinite can be realised only through God. In short, all sciences originate from and end in God. Great scientists of the modern world have come to this same conclusion though some of them have gone astray and misused their intellectual gifts, particularly in furtherance of the cause of war. It is really teachers of science like Prof. Bonnel, who should enlighten misguided humanity about the eternal synthesis that exists between Science and Religion.

Most of the chapters in the book are taken up with Zoology, with a bearing on evolution. The treatment is lucid enough for a lay man to understand. Chapters 8, 9 and 14 deal with religion exclusively, for the author strives to establish the transcendence of God over scientific truths. Some of the religious experiences he records are very revealing and inspiring. No doubt Mr. Bonnell as a Christian underlines the ethics of his own religion. Nevertheless, in the larger context, this religious bias fades into insignificance and the reader is left with the conviction that " *Every phenomenon* in the Universe *is to be explained as happening by His will and through physical and chemical laws.*"

—*M. K. Shanmugam*

THE MODERN ECONOMIC HISTORY OF ENGLAND AND INDIA *by M. Viswanathan, M.A., Asst. Professor of Economics, Pachaiyappa's College, Madras-30.* (Published by The Crystal Printing and Publishing House, Madras-7. P. P. 331 Cr. Oct. 1954)

The rich experience of the author has stood him in good stead in writing the hand-book on Modern Economic History. As the author himself states, the book is the result of his endeavours to give an interesting and succinct account of Economic History, which is generally considered by students as uninteresting and dry. So far only a few hundreds of students who have listened to the lectures of Prof. M. Viswanatham have benefited by his erudition and lucid exposition of this subject. Now, several thousands of students, even those who may not have heard his lectures, will stand to gain by reading his printed words. The author has not sacrificed details to exigencies of space. English Economic History has been surveyed under the following chapter headings—Agrarian Revolution, Transport, Commercial Policy, Labour problems, and Poor Laws. The author has made use of recent publications of Her Majesty's Stationery Office, London, besides many standard books on the subject by Southgate, Knowles, Knight, Barnes, and Flugal, Ogg and Sharp, Birnie and others. His account of Modern Indian Economic History is exhaustive, beginning from " India in Transition " and ending with " The Five Year Plan." In this section the author has touched upon the impartial views of foreign commentators. Though he does not lay claim to any originality in writing this book, yet there are some parts which are refreshingly original. Referring to the Indian Trade Union Movement, the author hits the nail on the head, when he says," The credit for organising the first Trade Union for textile workers in the Buckingham, Carnatic and Choolai Mills in Madras in 1918 goes to Mr. Thiru. V. Kalyanasundara Mudaliar and Mr. Wadia." (Page 310) For writers on the history of Indian Trade Unionism have based their accounts only on scant and second hand materials. It is hoped that future writers of text-books on Indian Trade Unionism will follow the lead of Prof. Viswanathan. In the preparation of this book the author has benefited considerably by the valuable and helpful suggestions given by the experienced Professor A. Muthiah, Head of the Department of Economics, Pachaiyappa's College, Madras.

—*V. Shanmuga Sundaram.*

TAMIL VEDAM (Tirukkural) : by *C. Radhakrishna Sarma, M. A., Lecturer in Telugu, Sir Thyagaraya College, Madras-21.* (Published by the author, P. I. 64. Cr. Oct. Madras—1954, Price Annas 12/-

తమిళ వేదము (తిరుక్కురళ్) గ్రంథకర్త: C. రాధా కృష్ణశర్మ, ఎం. ఏ., ఆంధ్రోపన్యాసకులు, సర్ త్యాగ రాయ కళాశాల, మద్రాసు 21 : పేజీలు 64 క్రౌను అక్టోవా : మద్రాసు-1954 మూల్యం 0-12-0.

తిరువళ్లువర్ రచించిన 'తిరుక్కురళ్' తమిళ భాషలోని ఉత్తమశ్రేణికి చెందినప్రాచీననీతిగ్రంథము. ఇందులో ధర్మ, అర్థ, కామములగురించి వేరువేరుగ ప్రకరణములు గలవు. ఉన్నతములు, మిగుల సూక్ష్మములు నైన భావము లిందు చాల యున్నవి. ఈ గ్రంథము పెక్కుభాషలలో తర్జుమా చేయబడి అందరి గౌరవమునకు పాత్ర మైనది.

శ్రీ రాధాకృష్ణ శర్మగారు పై గ్రంథము నే తెలుగులో 'తమిళ వేదము' పేరిట వ్రాసి ప్రకటించిరి. ఇది 64 పుటల పుస్తకము. దీనిని మూడుభాగములుగ విభజింపవచ్చును. (i) మొదటిభాగమున తిరువళ్లువర్ జననము, వృత్తి, అతని గార్హస్థ్య జీవనము, తిరుక్కురళ్ రచన మొదలగువిష యములు సంగ్రహముగ తెలుపబడినవి; (ii) తరువాత, అతడు రచించిన తిరుక్కురళ్ లోని ధర్మ, అర్థ, కామ ఖండములలో ముఖ్యవిషయములు వచనరూపమున నీ బడినవి; (iii) కడపటి 24 పుటలందు తిరుక్కురళ్ లోని కొన్ని సూత్రములను వివిధభాగములనుండి గ్రహించి వానికి సరి యైనఅనువాదము తెలుగులో ద్విపదరూపమున నిచ్చియున్నారు. ఈ భాగము శ్రీ లక్ష్మీనారాయణ శాస్త్రిగారిచే వ్రాయబడినది.

తిరువళ్లువర్ రచనయందు సంస్కృతసాహిత్యప్రభా వము లేకపోలే దని వచించి శర్మగారు అందుకు కొన్ని యుదాహరణములు చూపియున్నారు.

గ్రంథపరిమాణమునుబట్టి రచన చక్కగ జరిగిన దనవచ్చును. తిరువళ్లువర్ మహాకవియొక్క సూక్ష్మ, లలిత, ఉన్నత భావములను సుందర మైనభాషలో అనువ దించి రనుట కనుమానము లేదు. ఇందులో కామఖండము లోని కొన్నిభాగములు కొంచెము స్పష్ట మైనభాషలోను పద్ధతిలో నుండిన ఇంకను బాగుండెడి దేమో!

మొత్తమునకు వీరి యీ ప్రయత్నము మిక్కిలి ప్రశంసనీయము.

తెలుగువారును, తమిళులును ఇరుగుపొరుగువా రై నప్పటికిని ఒకరిభాష, దానియందలి సాహిత్యము మరి యొకరికి అంతగ తెలియనిస్థితి మొదటినుండి యున్నది. ఈ విధముగ నే ఇతరభాషల సంగతి కూడ అంతే. ఇట్టి పరిస్థితి ని దూరము చేయుటకు కేంద్రప్రభుత్వమువారు తాము నెలకొల్పినసాహిత్యఅకాడెమీద్వారా ప్రయ త్నించుచున్నారు.

మనభాషలో వంగభాషనుండి, హిందీనుండి, ఆంగ్లము నుండి అనువదింపబడినగ్రంథములు చాల కలవు. కాని తమిళము, కన్నడము మొదలగువానినుండి వచ్చినవి బహు స్వల్ప మనవచ్చును.

శ్రీ శర్మగారు తమిళమును బాగుగ నెరిగినవారు. ఆ భాషలోని ఉత్తమసాహిత్యమును తర్జుమాచేసి మన కొసగెదరని నా విశ్వాసము.

ఈ గ్రంథము (తమిళ వేదము) నకు శ్రీ నిడుదవోలు వెంకటరావుగారు విపుల మైనపీఠిక వ్రాసియున్నారు. దానియందు వారు తిరుక్కురళ్ నకు ఇంతకుముందు బయలు దేరినఅనువాదములను, ఆయా అనువాదకులను పరిచయము చేసియున్నారు.

—కె. సత్యనారాయణస్వామి.

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